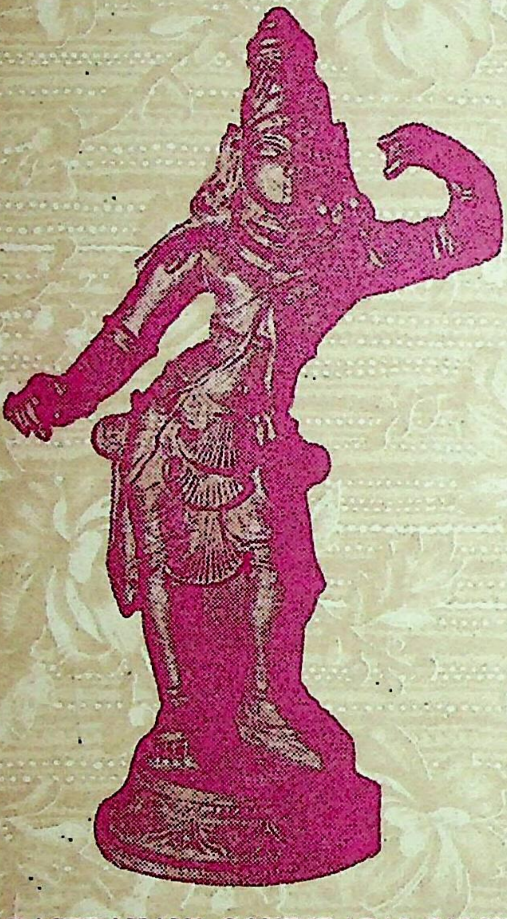
Rastrakavi Govindapai Birth Centenary Series-3

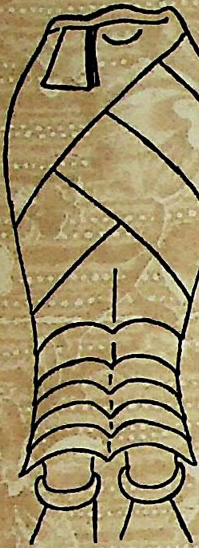
RASTRAKAVI GOVINDAPAI MEMORIAL MUSEUM



Dr. H. R. Raghunath Bhat

RASTRAKAVI GOVINDAPAI SAMSHODHANA KENDRA
POSTGRADUATE RESEARCH CENTRE
M. G. M. College, Udupi-576 102.

Plate 1



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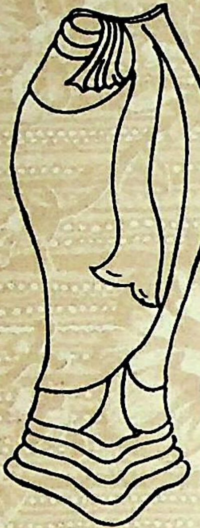

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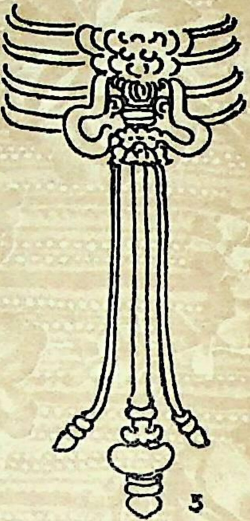

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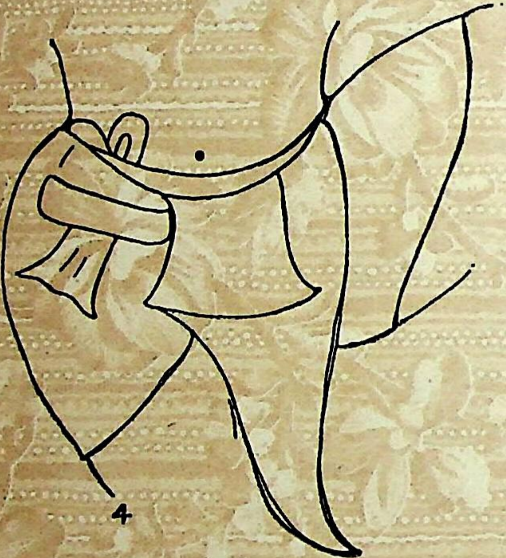

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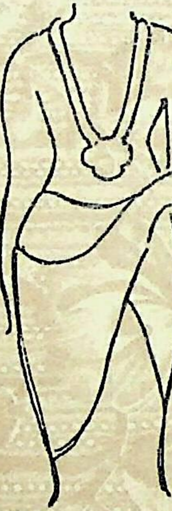

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M.G.M. College, Kunjibettu, Udupi, D. K.
TELEPHONE : 7159
TIMING : 9-00 A.M. — 5.00 P.M.
ADMISSION : FREE
SCULPTURES, BRONZES, INSCRIPTIONS

PRINTED AT SHARADA PRESS, MANGALORE

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FOREWORD

The Rashtrakavi Govind Pai Archaeological Museum forms an important section of the Post-graduate Research Centre named after Rashtrakavi Govind Pai at the Mahatma Gandhi Memorial College, Udupi. The centre was established more than a decade ago around the nucleus of the sizable personal collection of books and journals of the late poet laureate gifted to the college by his heirs. The Research Centre is devoted to Area Studies covering the cultural, sociological and historical aspects of this region. The region of Karnataka historically called Tulunadu has an extensive folk tradition and a history of sophistication too. The Research Centre has encouraged scholars to take up research in area studies, organized seminars and lectures and undertaken publications of cultural interest and research value. The long term project of the preparation of a Tulu Lexicon with the assistance of the Karnataka Government and a documentation project of the folk theatre tradition in Karnataka with the aid of the Ford Foundation are the important projects in which the Kendra is engaged at the moment.

The Archaeological Museum is one of the private museums in the country got up by the untiring efforts of historians like Dr. P. Gururaja Bhat, a former member of the faculty of this college, who extensively studied the archaeological treasures of the area and gathered a number of items for the museum. The founding of this museum persuaded many owners of items of historical interest to make a gift of them to the museum. Special mention may be made here of His Holiness the Swamiji of Chitrapura Mutt who gave away a very valuable collection of bronze icons to the museum. Other members of the staff and local patrons have also contributed their mite to its development. The collections in the museum have since been registered with the Department of Archaeology, Govt. of Karnataka.

A well planned brochure giving a scientific description of the collections in the museum was a long felt need which has now been fulfilled with a grant of Rs. 4,500/- by the Govt. of India, Education Department. The Academy of general Education Manipal gave us the necessary encouragement to take up a publication—of this kind. We approached Dr. K. Raghunatha Bhat of the University of Mysore to make an on the spot study of the collections in the museum and prepare a scientific brochure to serve as an important document. Dr. Bhat has produced this brochure with exemplary zeal and has made it a fine piece of accomplishment. M/s. Sharada Press of Mangalore have executed the printing of the brochure with their usual degree of promptness and neatness. We thank the Govt. of India for the grant which enabled us to take up this publication, the Academy of general Education for their patronage, Sri Raghunatha Bhat for the write-up and M/s. Sharada Press for the printing.

We hope the public will welcome this publication.

Udupi
31-3-1983

Prof. K. S. Haridasa Bhat
Director

PREFACE

'The museum should not be a mere repository of objects. It is concerned with the acquisition of the objects as an integral part of a specific programme of *scientific research, education and conservation*'. It is with this motto that the Gōvind Pai Museum of Art and Archaeology has been functioning over a decade. In fact this is one of the few Art museums of the district catering the educational and cultural needs of the people of the area. The need for an adequate catalogue was keenly felt and this is the outcome.

Though not full, the catalogue entries are precise as far as possible, with a brief introduction in the beginning and a select bibliography and glossary at the end. It is attempted to make it an informative guide to the collections of art pieces of the museum. All the important art objects comprised in the collection have been described and only a few of them are illustrated. As the inscriptions of the museum have been published separately, they have not been discussed here.

My sincere thanks are due to Prof. K. S. Haridas Bhat, the dynamic Director of the Research Institute, who has realised as to how this museum should be turned into a place of education, recreation and a centre of dissemination of knowledge. But for his encouragement and initiative this work could not have been completed. I am glad to acknowledge the assistance rendered by his colleagues in the College Institute particularly to Sriyuts H. Krishna Bhat, B. Balachandra, B. K. Karantha and Manjur Saheb.

I am really indebted to Dr. K. V. Ramesh, Chief Epigraphist of India, Mysore, who initiated me to this challenging task with great academic interest and affection, and he has gone through the manuscript before sending it to press and he has also arranged to get it typed in his office. My hearty thanks are due to him. My thanks are also due to my friend Dr. S. P. Tewari, for his valuable suggestions, to Shri Natarajan, for typing the manuscript and to the Sharada Press Mangalore for printing this book.

Manasagangotri,
15th March, 1983

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University of Mysore
MYSORE-570 006

INTRODUCTION

Established in 1971, the *Rastrakavi* Govind Pai Museum of Art and Archaeology is one of the few private museums of Karnataka in general and the Canara in particular. Though a museum of regional character, it contains a valuable collection of antiquities, essentially the works of sculptural art of the area in stone, metal and wood. Proper acquaintance and adequate catalogue of these collections are of great importance. A properly arranged and projected museum reflects not only the range of artistic and cultural wealth but also the personality of the Canara region. For as Kenneth Hudson puts it, "a museum is a microcosm of the country which created it, as good a social laboratory as any other".

The exhibits as now existing in the museum and as described in this *guide* represent a broad and fairly comprehensive selection of all the available art objects, (only pieces of the most minor significance or insignificance being omitted). As all the objects are from this region and as their particular findspots were not known definitely they could not be specified here separately (Proper attention was not probably paid to the recording of the findspot while collecting them for the first time, except a few pieces).

The catalogue of the art objects has been arranged not only chronologically but in accordance with the religious affiliation also. But the difficulty generally arises from the scarcity of securely dated and datable objects. Moreover the sculptures that find their way into this museum are, more often than not, the results of dismemberment from their original places in the temples. The dating is, therefore, restricted to the relevant period rather than particular centuries. As attempting a very close dating in this field is fraught with difficulties, acceptable period is suggested for the most part. The sculptural art as represented in this museum is taken to range from classical period (7-8th century) to the modern period (20th century). Most of the art objects, however, are ascribable to medieval period.

There are one hundred and fiftyseven art objects (so far-acquired) in the collection. Of all these exhibits, the largest number (eightysix) are affiliated to Vaisnavism. Thirtyfour icons are associated with the local cults, sixteen images belong to Śaivism; ten sculptures are of Jaina affiliation. In addition to these art objects, there are six stone inscriptions; and six exhibits may be placed in the miscellaneous category. A systematic study of them is fascinating with special reference to the character of the divine representation, iconographic merit, stylistic beauty and chronological classification.

One of the unique features of this museum lies in the collection of a large number of votive metal and wooden images which are varied in size, form and diverse in style. There are over seventy bronzes, sixtytwo stone sculptures and twenty one are wooden art-pieces in the collection. Equally noteworthy feature is that most of the sculptures are religious and canonical in character. Their forms are symbolic and not essentially naturalistic. Certain *śāstrīya* figures like Mahīshāsuramardini, Śiva Kālabhairava are characterised by a multiplicity of limbs. This is a synthetic method born of the requirement that the various powers and aspects of a composite personality represented in a single conception. This is also true of local cult images though a free and folk treatment is descernible.

Female sculptures in the museum particularly assume varied forms suited to the varied needs of the sculptor for rendering socio-religious effects. Most of these pieces seem to have sprung up from an urge of devotion and hence they are *votive*. Whether *śāstrīya* or cult images, they generally lack facial expression or animation except a few images like Kodanda Rama (bronze), Male figure of a Bhuta (wooden). Whether it is ferocious aspect of Mahīshāmardini or Kālabhairava or meditative mood of Jaina Tīrthankara, the permanent emotion of serenity (*sthāyibhāva*) constitutes the ruling passion, rather than the distortion of the features. It is at this point that we may consider the sculptural art mainly from the point of view of the worshipper (*bhakta*); we may also consider them from the stand point of their original image-maker, referring incidentally to matters of related historical interest such as costumes, cosmetics, weapons and ornaments as well as the technical methods of the sculptural art. However, the number and variety of art objects in the museum are not sufficient to get a social gleanings in detail.

Local cult Images

The wooden and stone sculptures of local cults are of absorbing interest as they reveal variety of ornaments, costumes, coiffure or hair style and other extraneous details (plates 1–3). The figures do not portray an upper garment (*uttarīya*). They are depicted like many of the major goddesses and gods. The lower garment (*antariya*) or *sāri* of female figures like mother and child, standing lady, are depicted in a typically local style with special reference to drapery and foldings at the front. The left side heavy *śikhā* may be noticed on the head of both female and male figures of local cult. The hair has been the most glorious feature of the woman's decorative toilet as disclosed by some of these sculptures. Moreover, a heavy knot of hair on the nape of the neck adds charm to the face both male and female. The typically local variety of ornaments of the neck, arm, waist and other parts of the body is really fascinating.

A close look at these cult deities in wood and stone reveal that local Bhuta worship or ritual and art which is common in Dakshina Kannada, has something to do with the sculptural art. Some of the wooden idols of Bhuta arouse a feeling of devotion coupled with fear. Besides these human forms, wooden images of animal (buffalo or *Mahishandāye*, *Nandigoṇe*) of large size is also noteworthy. Most of these stone and wooden images represent the spirits of the ancestors or great souls like *Maddalamma* (mother and child), *Abbakke*, *Dharakke*, *Bhagavati*, *Kōṭi Channayya*, *Bobbarāya*, *Jōgipurusha*. These bhūtas are really numerous and each one of them has a specific identity, by way of individual name, sex, symbols, place of origin (*mūlasthāna*), function it can discharge. These constitute the source of folk religion of local or regional significance in relation to sculptural art. Tuḷuva *Bhūta kōla* (devil dance) *Pāḍdanas* (folksongs) also throw light on the iconography of devil lore of Dakshina Kannada. Interestingly some of them got assimilated into the Brahmanical religion as evidenced by such figures as Bhairavi, Kāla Bhairava, Bhadrakāḷi, Mahākāḷi, Bhagavati, Mahēśvari, Nāga Brahma. Along with these cult deities and the deified heroes and heroines the sculptural art of the hero stones in the museum is also interesting. But there are only a few hero stones so far collected.

Śaiva, Shākta Sculptures:

In the religious history of Dakshina Kannada, it is to be remembered that Saivism was in wide prevalence, probably next only to local cults of folk religion. The Āḷupa dynasty, which ruled over the region from ancient to medieval period was responsible not only for the constructuon of a number of Śaiva temples, but also for carving a good number of Śaiva and Śākta sculptures as evidenced at Bārakūru, Mangalore, Baindūr, Paḍuvāri, Āvarse, Padubeṭṭu, Handāḍi and other places. The museum has in its collection a good number of Śaiva and Śākta sculptures like Kāla-Bhirava, Vīrabhadra, Kāḷi, Durgā, Mahishāsuramardini, Nandi, most of them being ascribable to early medieval period. Though there is nothing special in the medieval iconography, the Sakta sculptures of the ancident period are of significance in so far as the taste and restraints are concerned. The flat frontage of the figure, the endowing rhtythm, eclecticism of the ornaments and elegance of form are some of the noteworthy features of figures like four handed Mahishāsuramardini. Of the metallic images, a brass figure of Hari-Hara seated in *Sukhāsana* is quite interesting.

Vaiṣṇava Sculptures:

The myths and legends associated with Vaiṣṇava gods and goddesses would seem to suggest that the artists and craftsmen prepared various and fanciful Vaiṣṇava images both in stone and metal. As has been pointed out already, the Vaisnava figures constitute the largest number in the collection of the museum. Usually the canons laid down the configurations and attributes of each deity. But still within these limits, the artisan was able to bring his individual skill as evidenced by figures like Kōdanda Rāma, Bālakriṣṇa, Śrīdēvi and Bhūdēvi. However the majority of the figures are votive and stylised as works of local artisans of the late medieval and pre-modern period. Incidentally, it is interesting to note here that as Udupi became a centre of Vaiṣṇavism after the perpetuation of Vaiṣṇava Siddhānta by Madhvācharya, we find popular adoration of Vaiṣṇava divinities.

Jain Sculptures:

As one of the religious sects of Karnataka, Jainism appears to have gained grounds in Dakshina Kannada in the early medieval period. It has contributed to the variety of sculptural art of the region as evidenced by stone sculptures of the museum. It has a collection of ten sculptures in different states of preservation representing different aspects of Jainism like Tīrthankaras (Pārśvanātha), yakṣi, Nāga Brahma, ascribable mostly to medieval and pre-modern period. Though the Jaina cult images lack ornaments due to their ascetic nature, the yakṣas, yakṣins and other semi and demi gods and goddesses are adorned with ornaments.

From what has been briefly reviewed above, it is clear that of the works of art exhibited in the museum, a few represent early classical style of the Āḷupa period, characterised by an overall tightness of contour with a broad chest, square shoulders and the typical way of displaying ornaments, Majority of the sculptures are of early medieval and medieval period marked by two trends, one exhibiting the imitation and decline of the classical forms and the other showing the development of regional or local idioms as evidenced by the cult deities and the figures oı deified heroes and heroines. The sculpture of this museum, therefore, has to be studied generally in its regional expressions for it was not a meeting place of many major regional styles.

Incidentaly it is interesting to notice that Dakshina Kannada was, right upto the Vijayanagara period, an independent territory and was removed from many of the royal capitals of the major ruling dynasties like Kalyāṇa Chāḷukyas, Hoysaḷas and Sēvuṇas. This has also a bearing on the art activities of the locality. Some of the imitational images of the medieval period for example are not only dull but ugly in effect. We do not find the purity of style also. Considerable number of sculptures indicate that the education of the artists was confined to the methods of chiselling or moulding. A certain primitiveness is, therefore, obvious in local art. However, these stone and wooden antiquities illustrate the beliefs of the local people, represent their noble and folk expression and hence it is an engaging study by itself.

Stone Inscriptions:

Of the six stone inscriptions Vaḍḍarse inscription of Āḷupa king (C. 7th Century A.D.) is the earliest not only in the collection of the museum but in Dakshina Kannada itself, so far as we know at present. There is another Āḷupa inscription of 8-9th Century A D. in the museum. The remaining four inscriptions are of medieval period and collected from different parts of the area. One Jaina epigraph is interesting as it finds its place on the back of a Jaina figure. All of them have been published in different Volumes and Reports of the Office of the Chief Epigraphist of India.

Sculptors:

A word about the sculptors. Dedicated to his art the sculptor or craftsman very rarely inscribed his name on the art piece.

Almost all the images in the museum remain anonymous except a stray instance of wooden painting. On the bottom of a modern wooden plaque is painted the name of the painter Krishnappa of Mysore in Kannada characters.

Materials:

In so far as the materials are concerned, we find hard granite, chloritic schicst or steatite, bronze, brass and wood used by the artisans. Most of them are locally available materials. While the granite is hard and difficult for shaping skilfully minute carvings, the close grained schist would enable intricate carvings. Abundance of wood in the locality seemed to have fostered the making of wooden images in large scale. Figure of Bhutas are mostly wooden and they are known for their curious features. The use of different materials provided the artists and craftsmen with new opportunities to enlarge the scope of the art. Some aspects of technical excellence and aesthetic quality of art objects are also determined by the quality of materials used for them.

Thus taking all the above mentioned factors of the art objects into consideration an aesthetic appraisal can be done. "Aesthetic experience arises through proper attunement with the permanent mood, i.e. by empathy (*Sādhāraṇa*) or imaginative recreation and is essentially due to spectators' own spiritual activity".

As Anand Coomaraswamy has rightly pointed out "a work of art is a statement informed by rasa; its ultimate value depends on the blissful experience of beauty and not on the knowledge which may be gained from it". And for this, one has to stand before the works of art and individually try to have Art-Experience'. Now let us enter into the museum and acquaint ourselves with the art objects.

Line drawings on cover pages.

Plate 1

Costumes: (1-2) Local variant style of saree. (3) Girdle design of male torso. (4) *antariya* of a deified hero. (5) *antariya* of an ascetic.

Plate 2

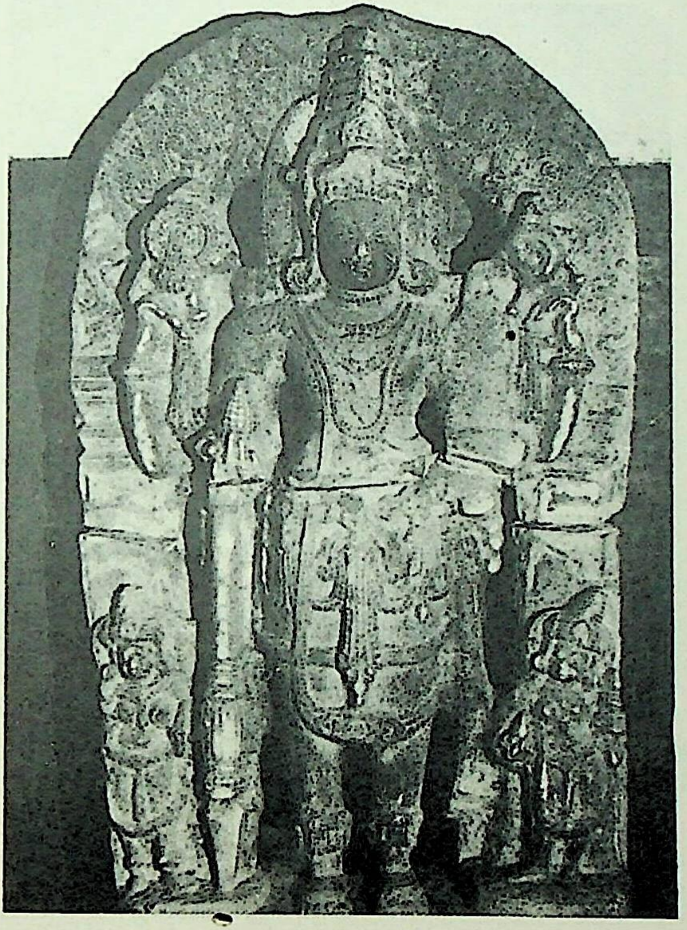
Hair Style and attributes: (1) hair style of a deified hero. (2) hair style of an ascetic. (3) trisūla of Mahishāsuramardini. (4) small bendep dagger (inscribed slab) (5) lotus in the hand of Bhūdēvi. (6) sword of hero. (7) handle of the sword. (8) *aṅkusha* of Ganapati. (9) *Pāsha* of Ganapati.

Plate 3

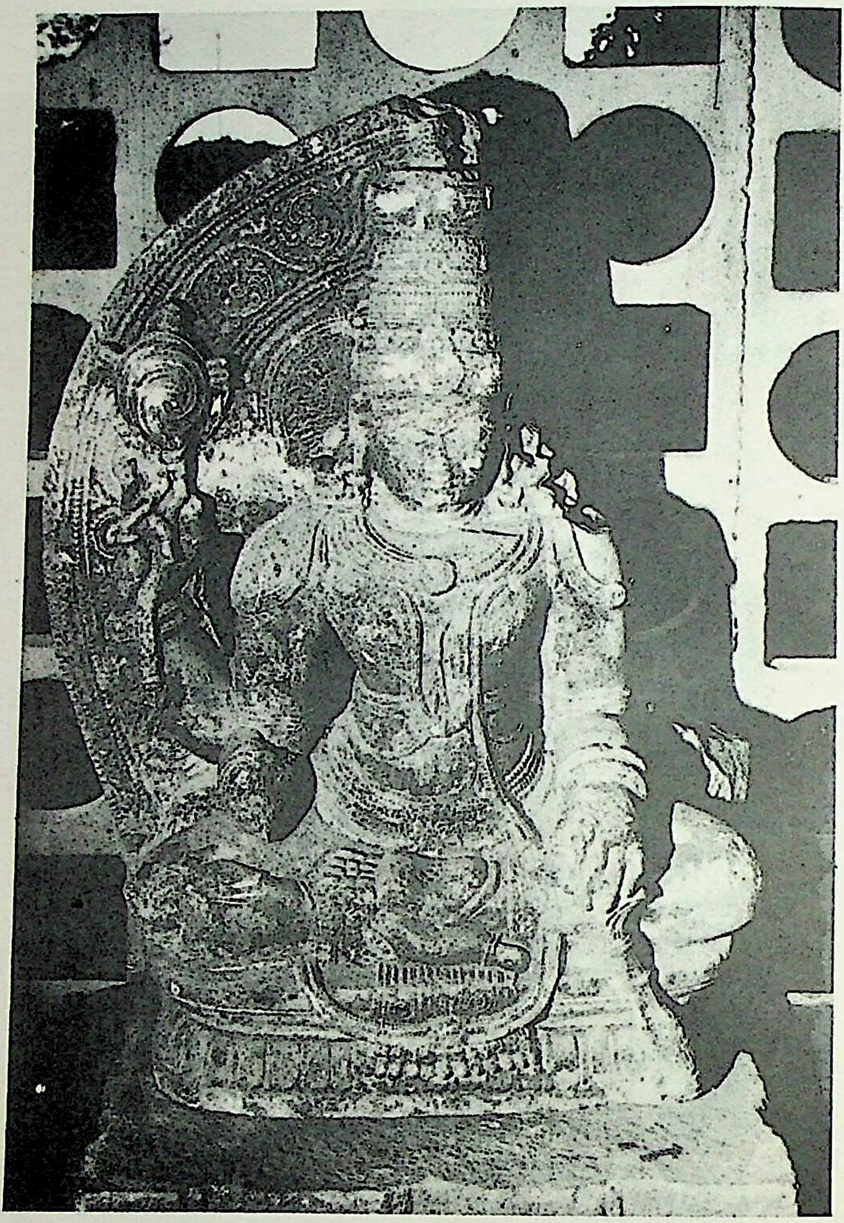
Local variant of the ornaments:

(1) Ornament of the waist (back) } Deified Hero
(2) Ornament of the waist (front) }
(3) *Śiraschakra*—bronze figure of Kōdaṇḍa Rāma. (4) Ornament of the waist (deified heroine). (5–7) Ornament of the waist-deified heroine. (8) Ornament of the neck with tiger-nail (male (9) Ornament of neck (female) (10) *Sarige* with joints (male). (11-12) ear ornaments. (13-15) Ornaments of the arm. (16-17)r Ornaments of the neck. (18) Ornaments of the neck. (19) ea ornament (20-21) Ornaments of the waist.

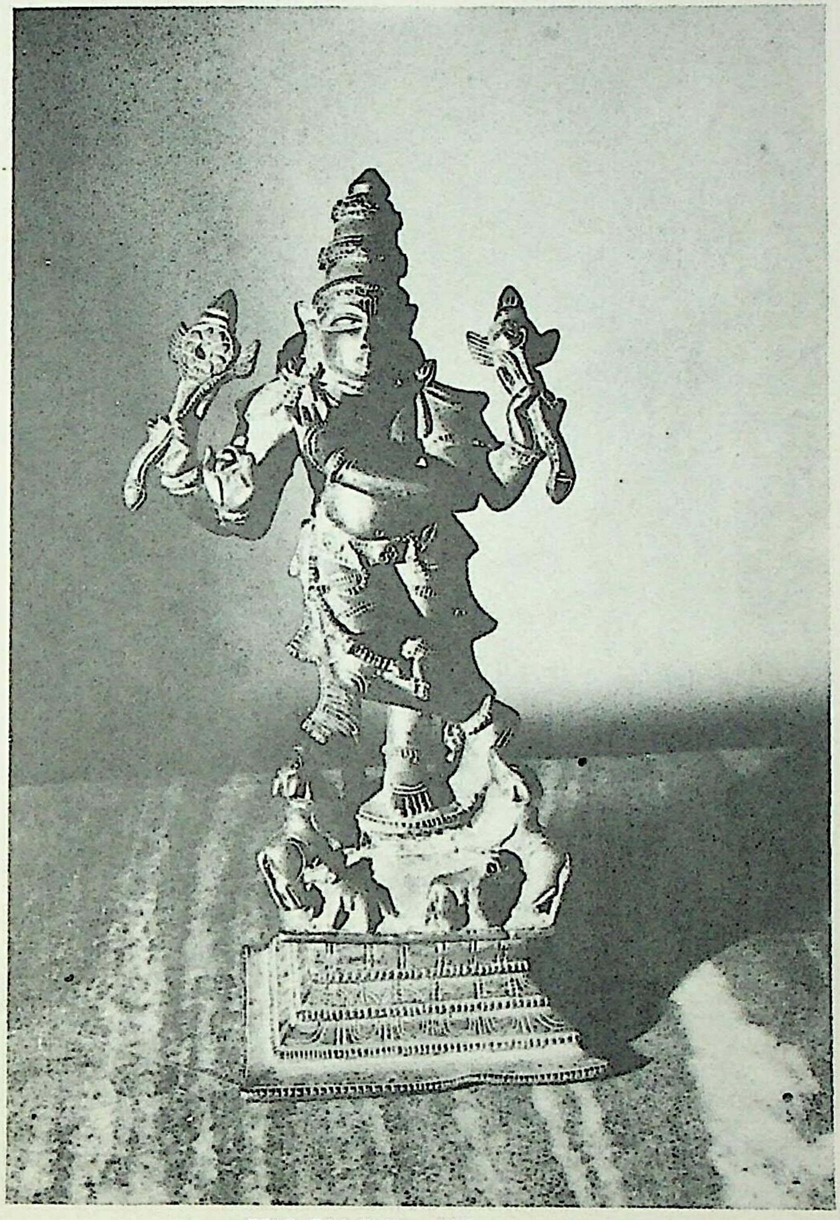
Museum Hall



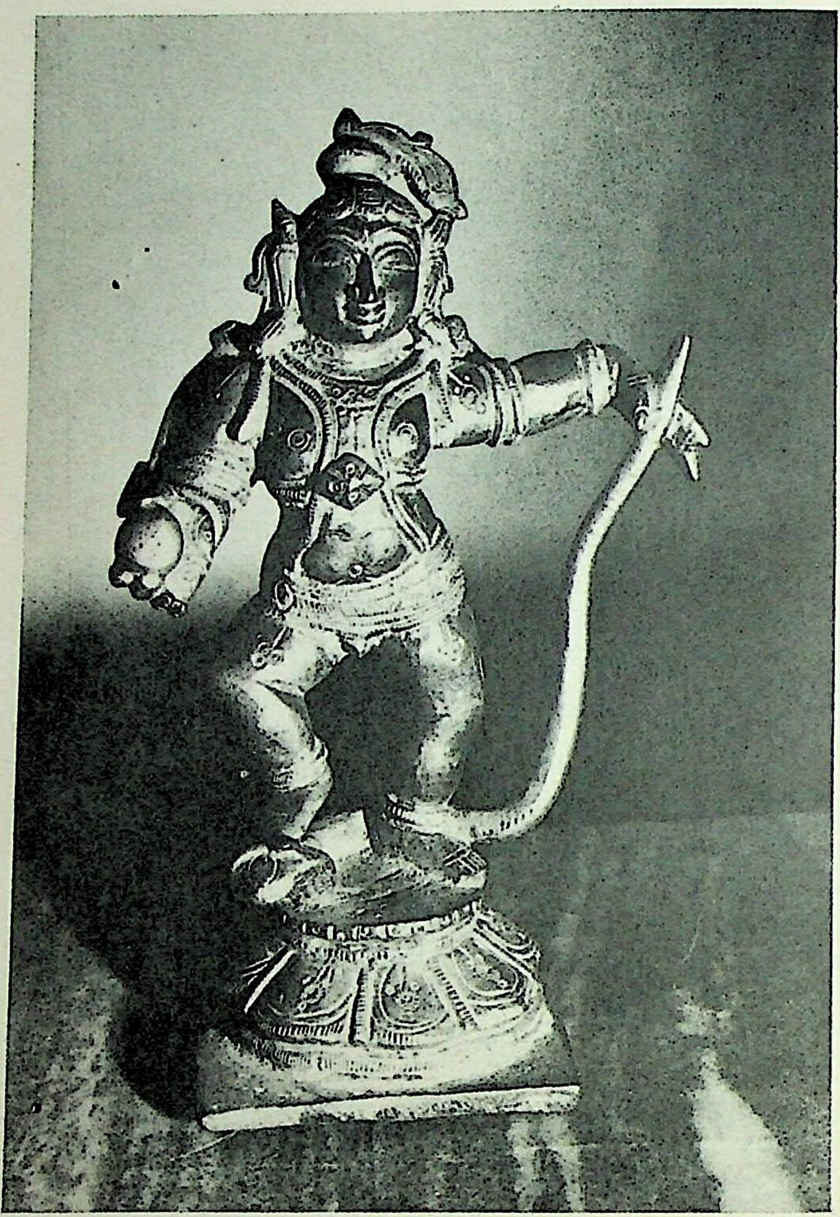
KN 106/3 Kēśava



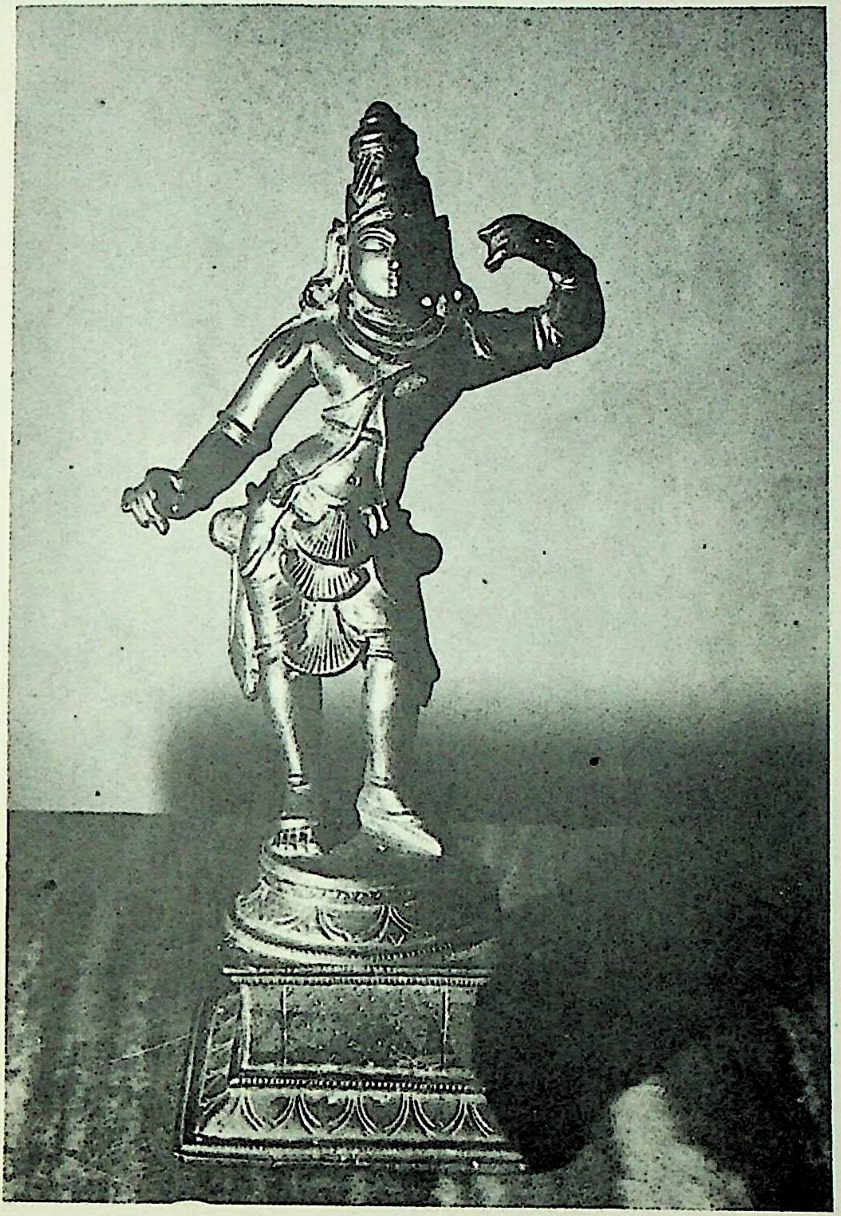
KN 102/5 Vāsudeva



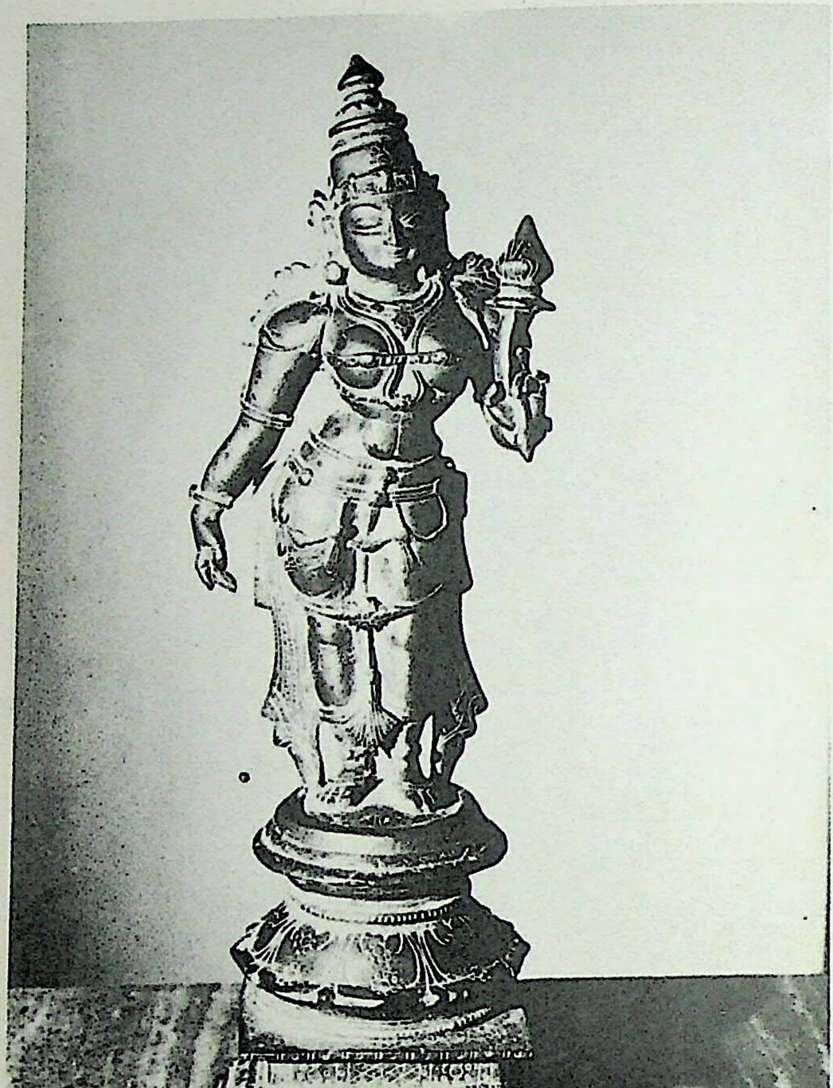
KN 74/17 B. Vēnugōpāla



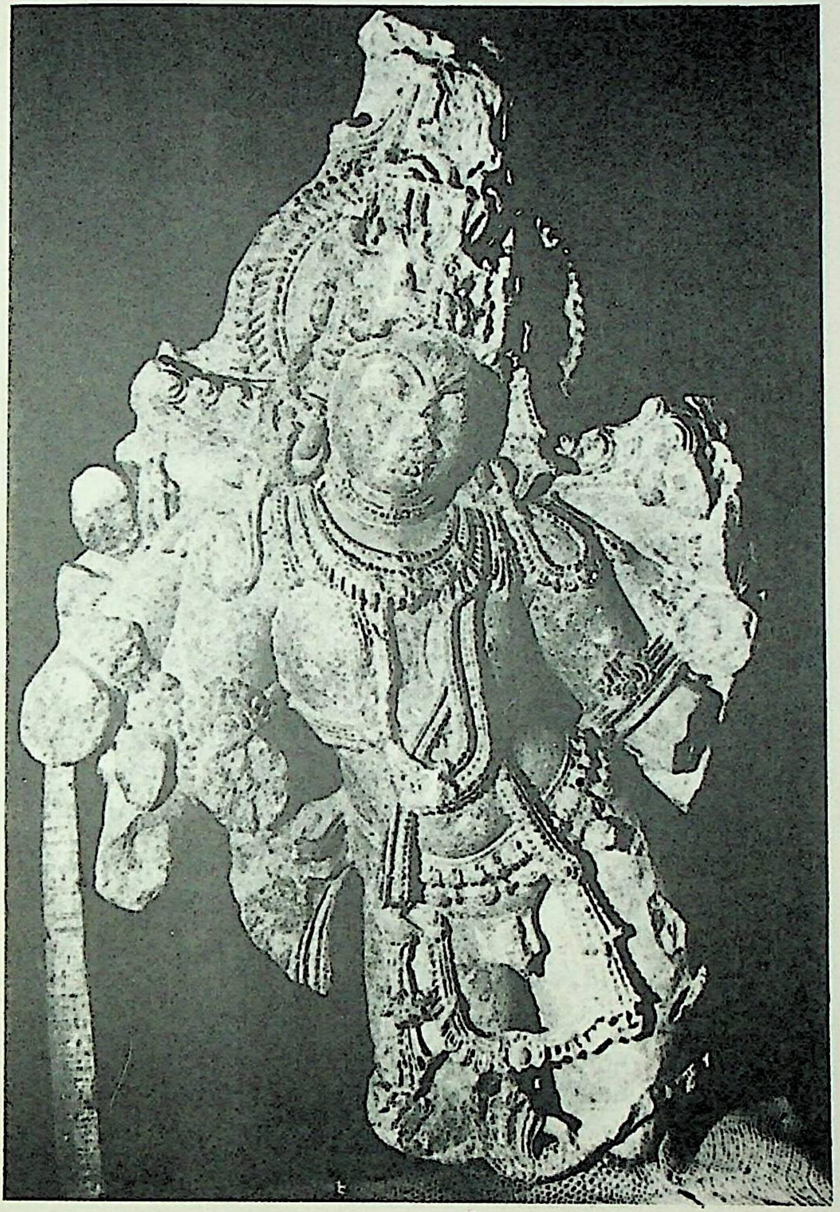
KN 66/46 — 66-A-46 Navanita Krishna



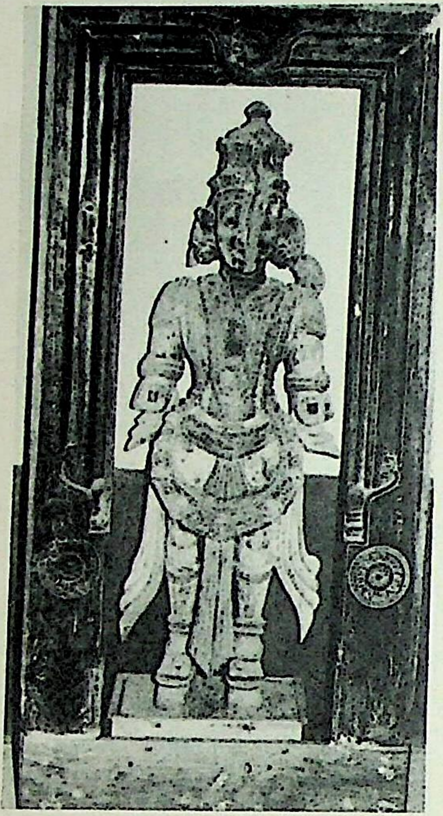
KN 76/59 Rama



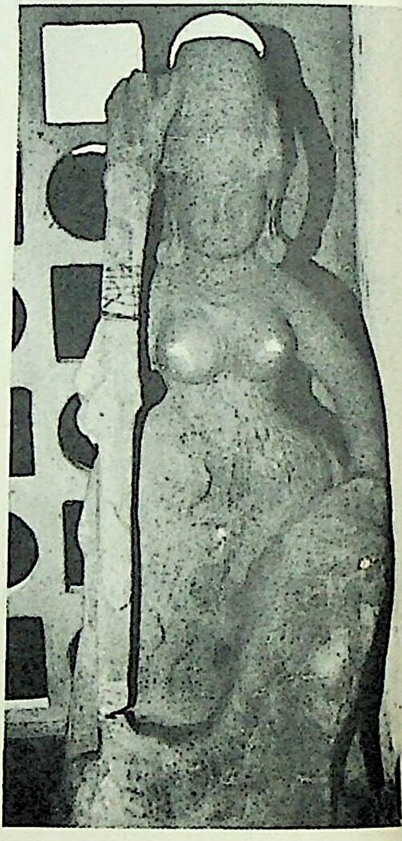
KN 54/63 Srīdēvi



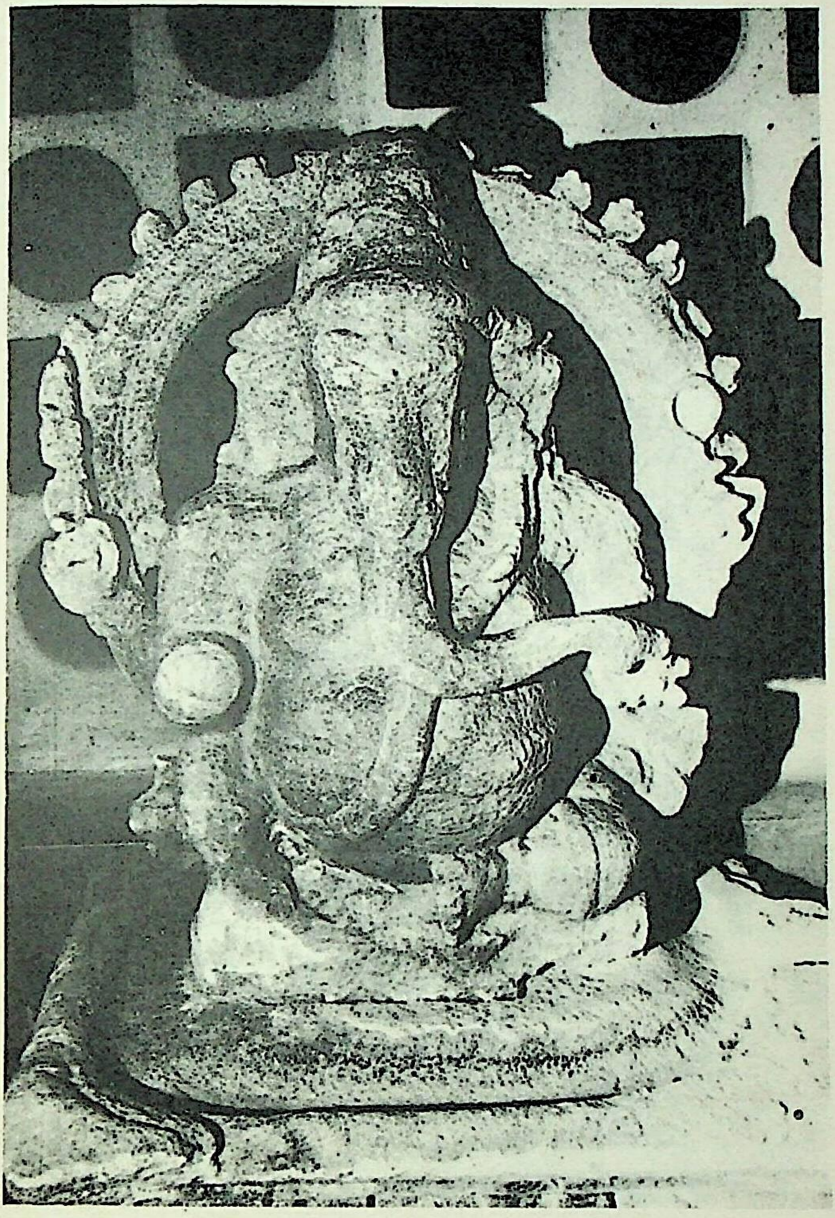
KN 86/87 **Śiva**



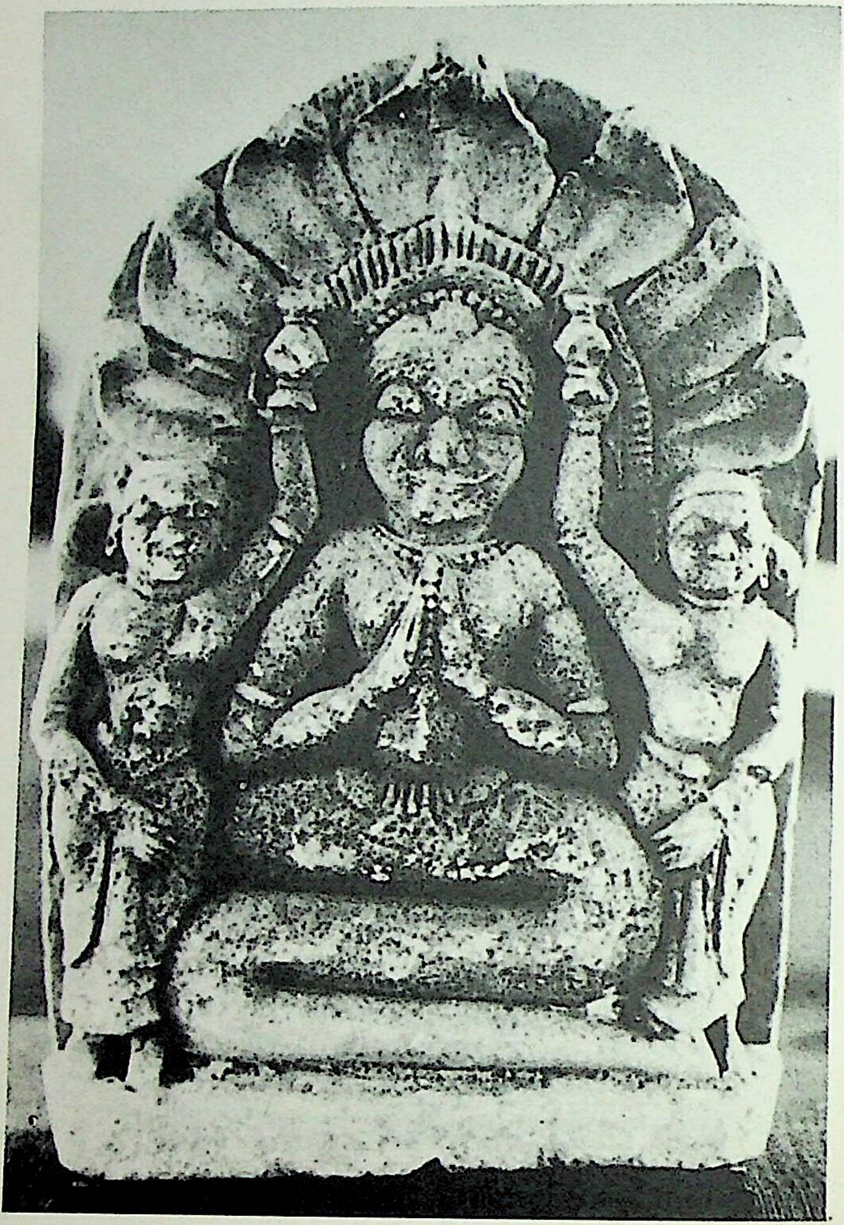
MGM 123/90 Vīrabhadra



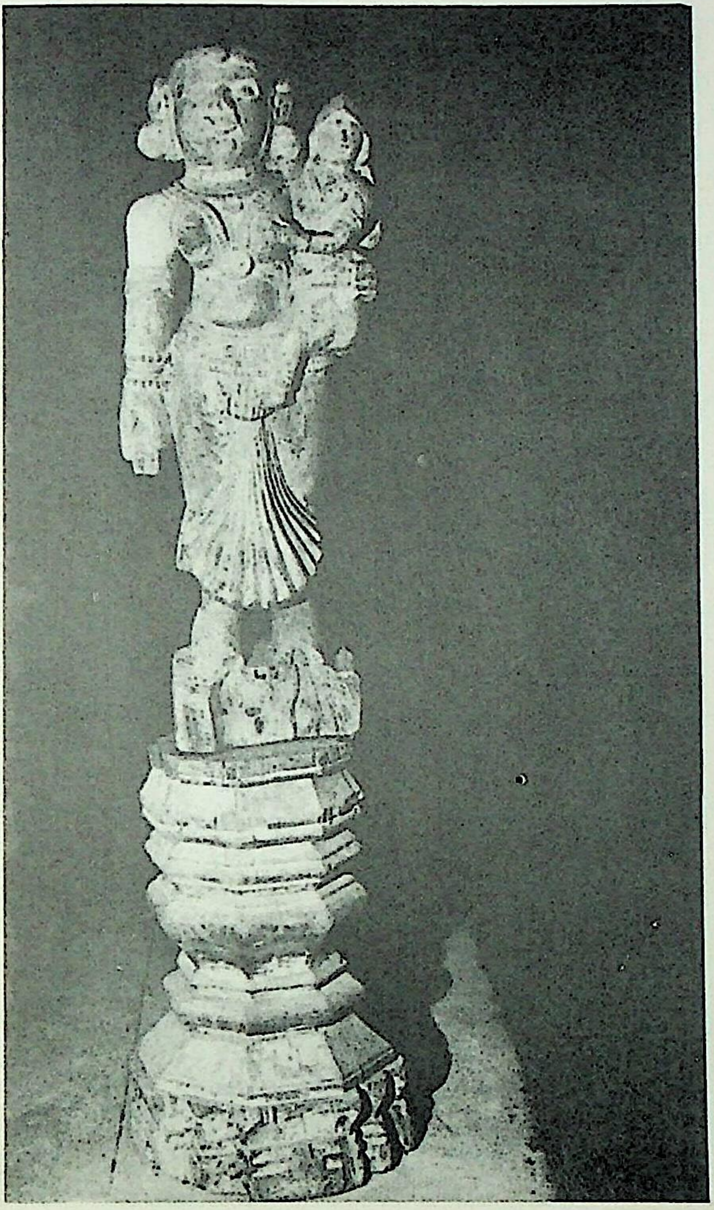
KN 107/95 Mahishāsuramardi



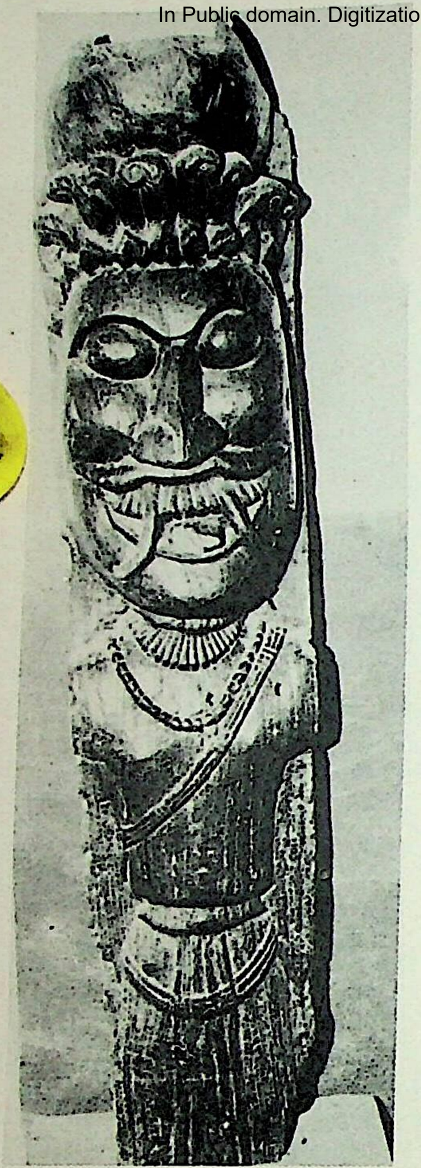
KN 88/100 Ganapati



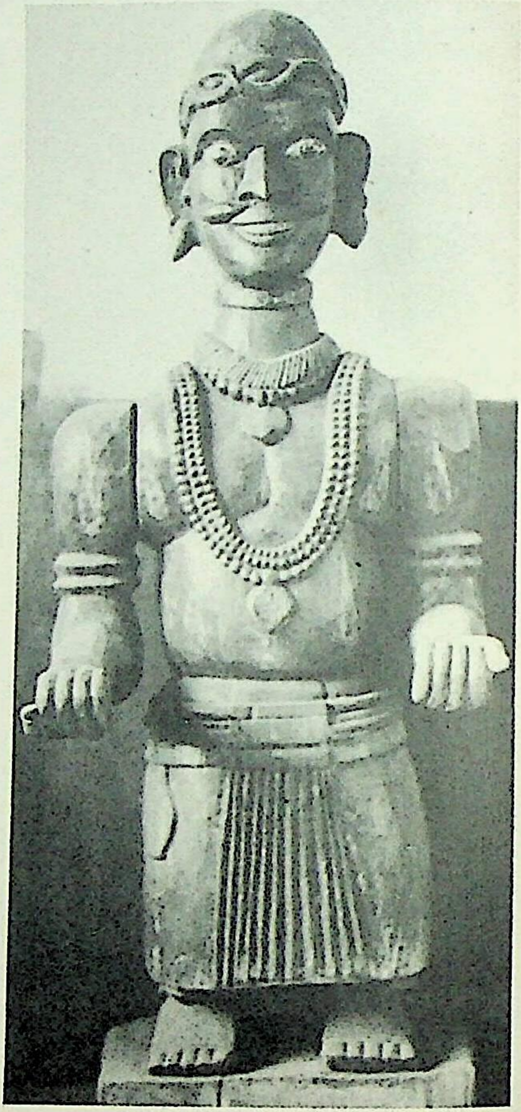
KN 104/112 Nāgabrahma



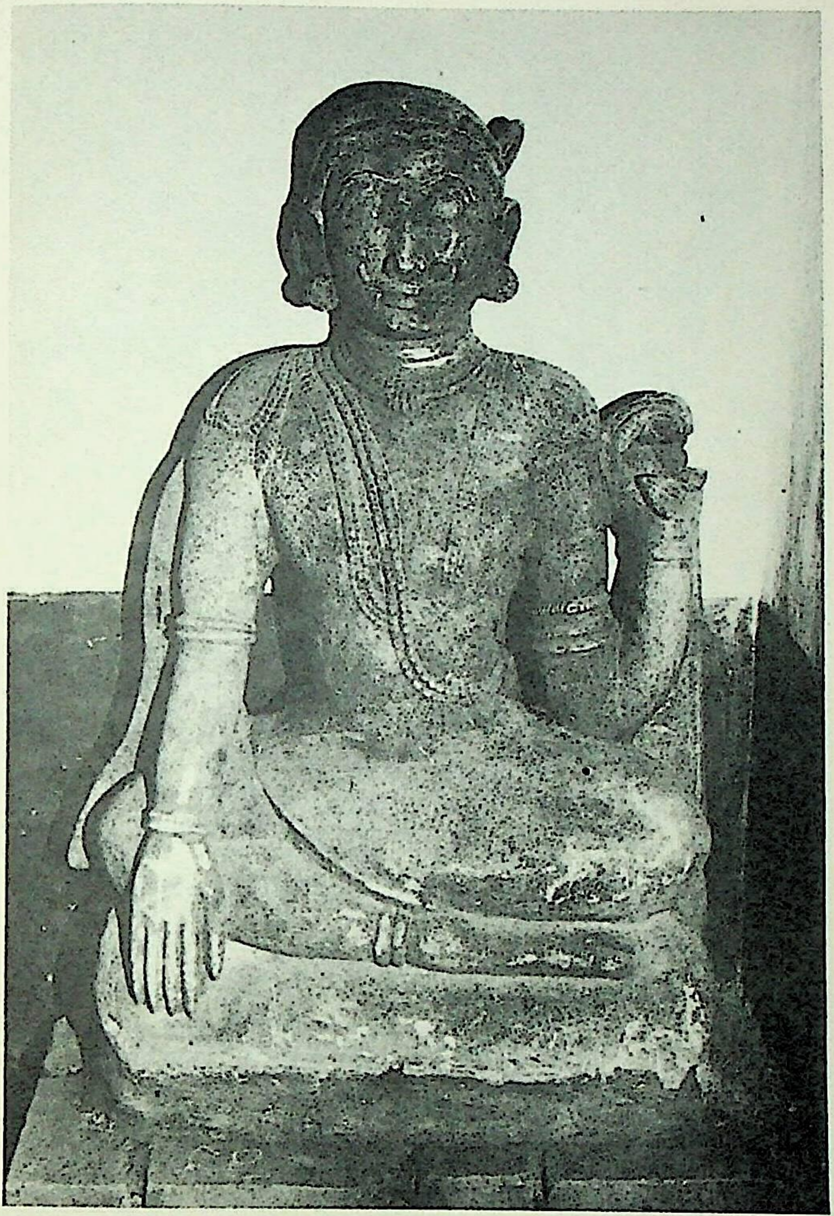
MGM 127/116 Mother and Child



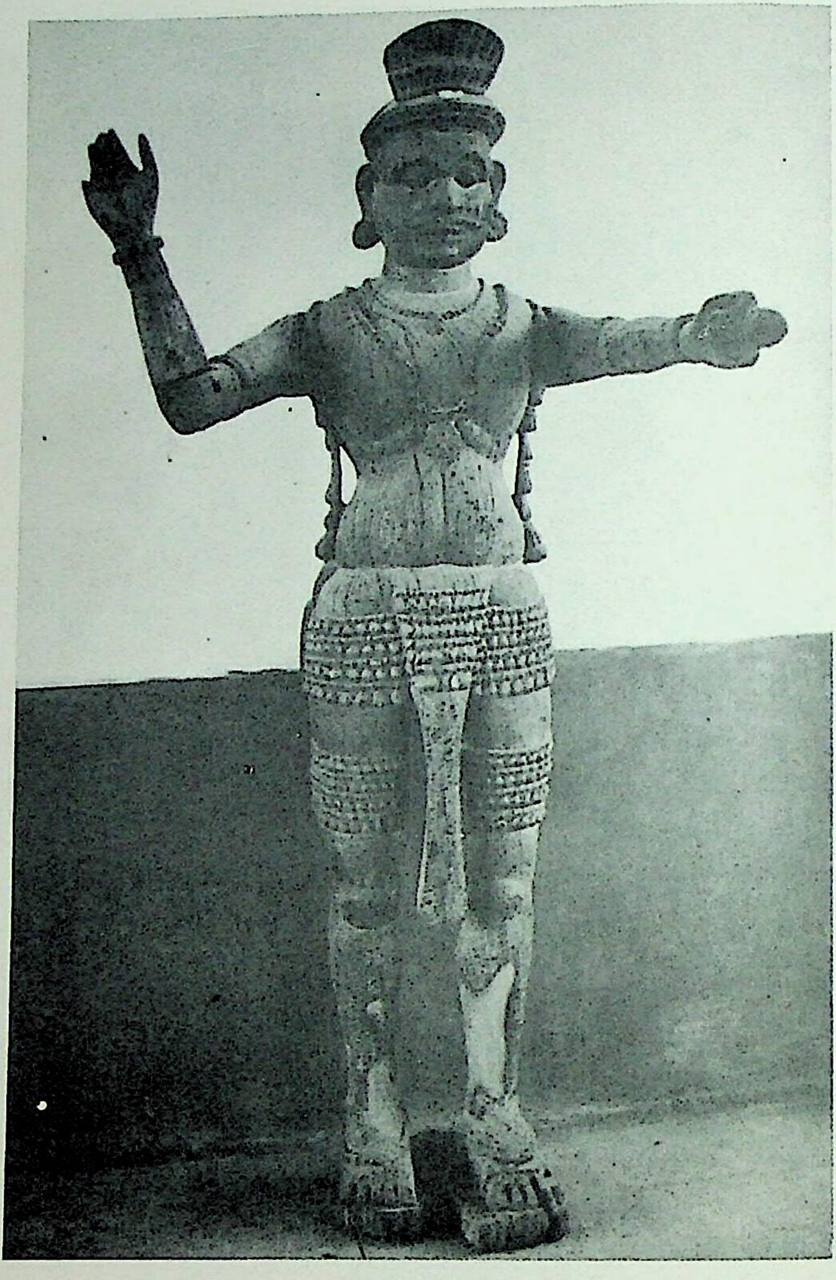
MGM 116/145 Deified hero



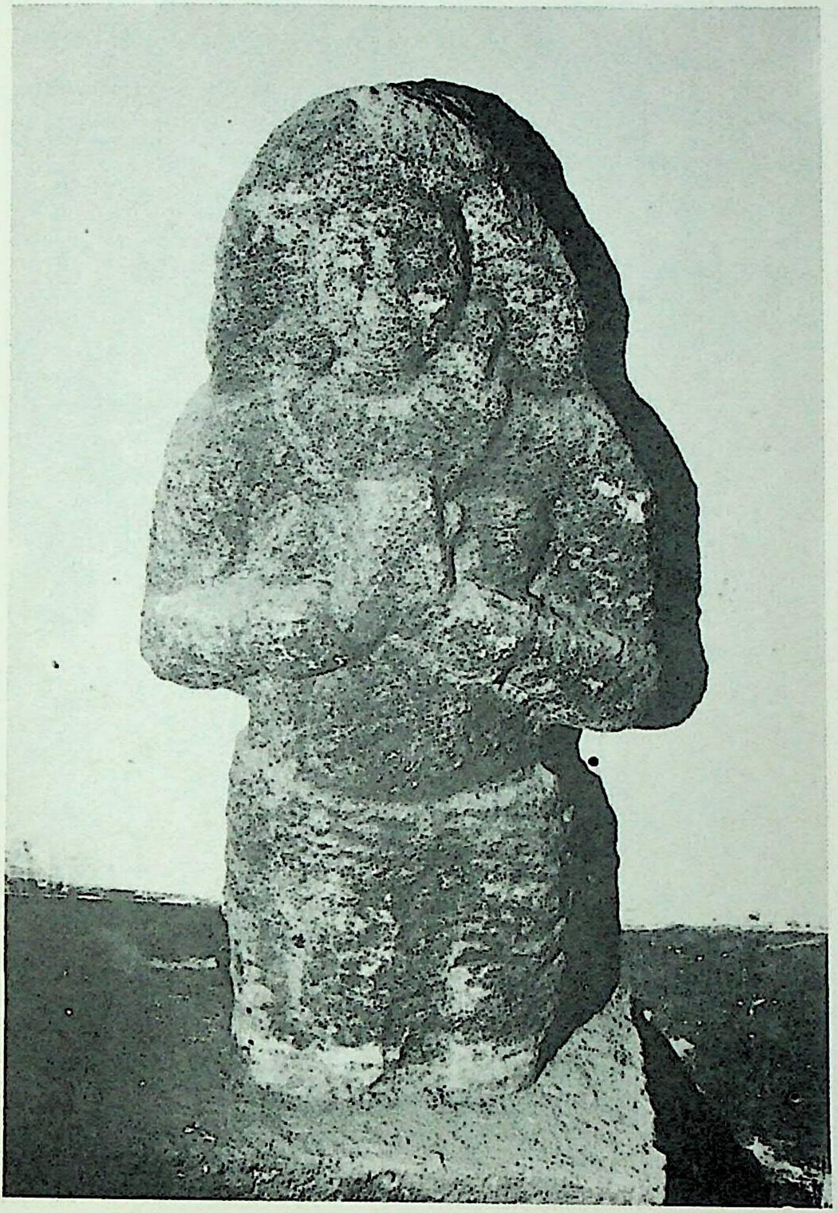
MGM 124/142 Kāla Bhairava



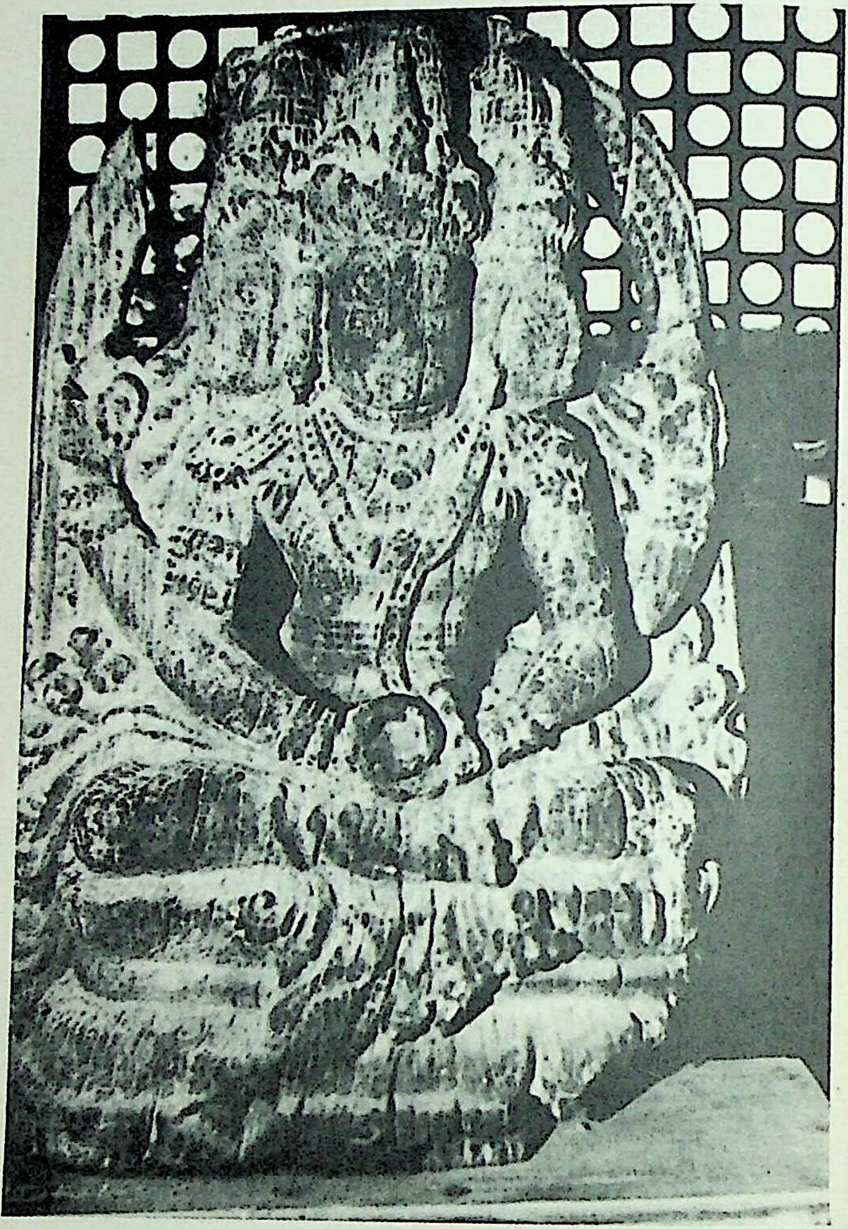
KN 92/129 Deified hero



MGM 120/143



KN 93/132 Unfinished figure of a hero stone



MGM 131-A/94 Śiva Maheshamurthi

CATALOGUE OF SCULPTURES

I. VAIṢṆAVA SCULPTURES

(A) STONE SCULPTURES

(i) MALE

Torso of a Male Figure
35×24 cm
Pot stone
Early Medieval period
MGM. 146/1.

This is an elegant figure sculpture in round. Though the head, hands and legs are broken, the figure displays grace and charm of the physique as well as the beauty of the ornaments which are moderately carved. Two stranded, bejewelled necklace, thick *yajñōpavita*, *udarabandha*, *kaṭisūtra* with elegant side-knots, fine *bhuja bandha* and highly finished girdle with symmetrical hangings are all so finely carved that even in its much mutilated condition the torso is of aesthetic significance with special reference to the jewellery and the costumes of the figure sculpture.

A Male torso
46×27 cm
Granite
Early Medieval period
MGM 149/2

This is a torso of four handed figure of a god ascribable to early medieval period. Though the head, right hand and foot or *pāda* are broken, the figure sculpture in round is fascinating in so far as the moderate ornamentation, its design and execution are concerned. Four-stranded necklace, *yajñōpavita*, *udarabandha*, large or broad *kaṭi sūtra* with *kīrtimukha* motif from the mouth of which is hanging fine drapery (it is finely delineated) side knots-though short, but elegantly twisted—these represent some of the typical features of this early medieval sculpture. The left hand is in the posture of *kaṭihasta* and probably kept on the handle of the *gada* just below the palm. The details at the back are clearly shown. The curly hair is spread all around the neck on the back.

The figure sculpture, even in its mutilated condition, represents one of the elegant examples of figural art of South Kanara belonging to early medieval period.

Kēśava (Janārdhana)
87×53 cm
Pot stone
Early Medieval period
KN 106/3 (Kumbhakāśi)

This is one of the conventionally sculpted figure sculptures in the early medieval form standing in *samabhanga*, (a static posture) with four hands holding *Śankha* (upper right), *Chakra* (upper left) which have pearl hangings, *Padma* (lower right) and *Bahubījaphala* and *gadā* (lower left). Kēśava is flanked by Śrīdēvi and Bhūdevi who are holding *kamala* and *bahubījaphala* in their hands. They are portrayed as tiny figures when compared with the size of Kēśava image.

The oval shaped *prabhāvaḷi* contains the stylised representation of ten incarnations of Viśṇu along with the serpentine *makara tōraṇa*. The oval shaped *prabhā valaya* with a number of beaded ornaments shown in a stylised way are not ingenious but appear to be imitational or localised in character.

Janārdhana
48×31 cm
Steatite
Late Medieval
KN 89/4.

Standing in *samabhanga*, this high relief sculpture is not a forceful and vigorous figure but highly stylised votive sculpture. Of the four hands, the upper right hand is holding *chakra* with long staff or stylised hanging, upper left is holding Śankha, lower right holding *kamala* and lower left hand is holding *gadā* in a dramatic way.

Kīrīṭamukuṭa, prabhāvalaya, kanṭhahāra, yajñōpavīta, vaijayanti, anklets, bracelets *kaṭisūtra* are all conventionally depicted. On the *prabhāvaḷi* at the right lower side Śrīdēvi and left lower side Bhūdēvi are portrayed in small scale.

The *ūrdhvapuṇḍranāma*, relative flat, figural form, crude carving of the ornaments are indicative of localised craftsmanship of not high aesthetic sensibility,

Vāsudēva
60×45 cm
Steatite
Late Medieval period
KN 102/5

This is one of the skilfully carved stone sculptures exhibited in this museum. Viṣṇu as Vāsudēva is portrayed here as seated in *padmāsana* the left *pāda* being kept on the right *pāda*. Of the four hands the upper right hand is holding *Śankha* in a dramatic pose, upper left is broken, lower right is also broken, and lower left is holding *gadā* which is much shortened and stylistically depicted.

Elongated *Karaṇḍa kirīṭa, makarakuṇḍala,* broad but minutely carved necklace, *muktāvali* three-stranded *bhujasura, vaṅki,* bracelets and anklets, long *mauktika vaijayanti,* crossed and thin *channavīra,* five stranded *mēkhala* minutely carved circular *prabhāvaḷi* are characteristic of the later medieval craftsmanship.

Seated on *Padmapīṭha*, Vasudeva is not so expressive as it is attractive from the point of view of skilful carvings.

Kaḍagōlu Kriṣṇa
20×11 cm
Steatite (porous)
Late medieval
KN 101/6

This is one of the tiny votive figure sculptures of Kaḍagōlu Kriṣṇa standing in *samabhanga*. He is holding (like *gadā*) a churning rod (*kaḍagōlu*) in his right hand, and the left holds a rope swung round the churning rod. The mode of holding these attributes is stylised. So also are the drapery and ornamentation. The depiction of *kaḍagōlu*, ear ornament and the headgear is typical to the locality. The *prabhāvaḷi* with *kīrtimukha* on the top is artistically carved. The right side of the *prabhāvaḷi* is broken.

This is a rare stone sculpture in so far as the theme in stone is concerned and it can also be taken as an example of local craftsmanship.

Male figure of a God
61×40 cm
Steatite
Late Medieval
KN 87/7

This is one of the unique figure sculptures in round which is of iconographical peculiarity. Two handed male figure of a god is standing in *samabhanga*, holding a *gadā* in his right hand and *akṣamāla* with *abhaya mudra* represented in his left hand. *Jaṭāmukuṭa, Vaiṣṇavanāma* on the forehead, four beaded ear ornament to the right ear and multibeaded circular ornament in the left ear, *Vaijayanti* from right shoulder to left shoulder are some of the peculiar features.

In the depiction of beaded ornaments not only the use of drill is noticed but is quite evident of the impact of local craftsmanship. Śrīdēvi and Bhūdēvi with lotus and *kalaśa* held in their hands are carved on either side in small scale.

The *prabhāvaḷi* is broken. Peculiarity (or irregularity ?) of iconographical details is particularly noteworthy in this sculpture.

Vaiṣṇava figure
53×38 cm
Steatite
Pre-modern
KN 87/a/8

This is a unique figure sculpture in round standing in *samabhanga* with two hands. The right hand is holding mace (*gadā*) whereas the left hand is in *abhayamudra* with a small *akṣamāla*. The figure is highly ornamented with a dominating bead work. It is interesting to notice the effect of drill work in the carving of the minute beads. It is equally curious to find the left ear ornament which is a circular ring adorned with beads, whereas the right ear ornament is squarish and decorated with four beads. The *Vaijayanti* is passing from the right shoulder to left thigh and it is really a peculiar feature in this icon. The *prabhāvalaya* at the back of the head is not circular in shape. The conical *kirīṭa*, *kaṇṭhahāra*, *udarabandha*, *kaṭi sūtra*, *mēkhala* bracelets, anklets are all characteristic of the imitation-style.

The tiny figures of Śrīdēvi and Bhūdēvi on the right and left lower side of the main figure are also equally stylised in design and execution. They are holding lotus and *pūrṇakalaśa* in their hands. The ornamentation and the drapery are crudely carved. The *prabhāvaḷi* is broken except the lower part. The pedestal is projected and recessed and decorated with many petalled lotus design. The Vaiṣṇava *nāma* on the forehead of the main figure and the mace in the right hand are indicative of Vaiṣṇava figure. But still it is not regular to the period in so far as the iconographical details and the depiction of ornamentation are concerned.

Yōga Narasiṁha
12.5×8 cm
Steatite
Pre-modern period
KN 90/9

This is one of the tiny, votive sculptures carved in a stylised way. Yōga Narasiṁha is seated in *Pūrṇa-yōgāsana* with *yōga paṭṭa* and with four hands. Upper right hand is holding *chakra*, while upper left holds Śankha. The lower right and left hands are placed on the knees in a stiff fashion. The protruded eyes, partly defaced face, moderate ornamentation, *kaṇṭhahāra*, *yajñōpavīta*, *bhujabandha* and other ornaments are regular to the sculpture. The conical *prabhāvaḷi* with crude carvings, the projected and recessed pedestal along with the relief sculpture of kneeling *garuḍa* with folded hands are characteristic of the period. There is no ferocity emphasised in facial expression. The *yōgapaṭṭa* is also carved in a traditional way. Though a small votive figure, it is a rare *stone* sculpture of the museum.

(B) METAL IMAGES

Viṭṭhala
11.5×4.5 cm
Bronze
Pre-modern
KN 73/A/10

This is one of the conventionally delineated images of Viṭṭhala standing in *sama bhanga* with *kaṭihasta*, both the hands being kept on the *kaṭisthāna* holding *chakra* (right) and *śankha* (left) in a stylised way. *Kirīṭa mukuṭa*, large ear ornament, *udarabandha*, *Śrīvatsa* symbol on the right chest, absence of drapery, *Śiraśchakra* are characteristic of the image. The inverted lotus on a high square base adds to its height.

Though slightly stylised, this image represents a good example of Viṭṭhala image in the museum.

Viṭṭhala (or Śiva?)
14.5×6 cm
Bronze
Pre-modern
KN 73/B/11

This is a unique image from the point of view of the depiction of *kirīṭa* in the form of a Śivalinga with *pāṇipiṭha*. Two hands of the figure are kept on the *kaṭisthāna*. Standing in *samabhanga*, the figure is moderately ornamented; the ear ornaments, drapery and side-*kaṭivastra* are particularly noteworthy. But the face (and the facial expression) is not proportionate to the form of the body.

Viṭṭhala
12.5×5.5 cm
Bronze
Modern
KN 72/A/12

Standing in *samabhanga* on the *padmapīṭha*, keeping both the hands on the *kaṭisthāna*, the figure of Viṭṭhala is highly conventionalised from the point of view of bodily features and ornamentation. The *kaṭivastra* which is artistically carved is hanging down touching the *pīṭha;* the conical *kirīṭa bhujakīrti* are specially noteworthy. The two handed figure has, *varadahasta* (right) and a *śankha* vertically held (left) in a pose which is common in northern sculptures.

Peculiarly enough, in the place of *Śiraśehakra* is depicted rectangular band hanging down. The ears holes are provided for decoration.

This is one among the many votive images of religious significance rather than aesthetic content.

Janārdhana
14×6.5 cm
Bronze
Pre Modern
KN 74/A/13

Four handed Janārdhana is standing in *samabhanga* on a *padmapīṭha*, holding *chakra* with flame design (upper right), *Śankha* with flame motifs (upper left), *abhaya mudra* in his lower right and holding gadā in his lower right hand.

Kīrīṭa mukuṭa, large ear ornament, *Śiraśchakra*, *Kaṭivastra* with side-hangings, stylised bodily features are noteworthy. The workmanship is not elegant. Interestingly gold colour gilding is noticeable here and there.

Vaiṣṇava pedestal
7.5×8.5 cm
Bronze
Modern
KN 78/14

This is only a *Vaiṣṇavapedestal* with the figure of Garuda prominently depicted at the front. Garuda in his *anjali mudra* is kneeling with raised head. At his back is shown high seat for Viṣṇu (missing). This is not only stylised but does not indicate finished workmanship.

Ananthaśāyi Viṣṇu
10×6 cm
Bronze
Pre-modern
KN 79/15

This is one of the rare bronzes in the collection of the museum in view of its theme. Ananthasayi Visnu is sleeping or reclining on Adiśēṣa. He is four handed-*kamala* (upper right), *chakra* (upper left) *gada* (lower right) and *sankha* (lower left) are noticed in his hands.

At his back is depicted seven hooded naga whereas at his feet is seated Lakṣmi (broken). In the making of this votive figure much of stylisation has gone into it.

Paravāsudēva
7.5×9 cm
Brass
Pre-modern
KN 77/A/16

This is also one of the unique votive figures of the museum. Paravāsudēva is seated in *sukhāsana* his left leg is being raised on which is kept the left (lower) hand holding a *gadā*. The *chakra* in his upper right hand, *Śankha* in the upper left, *kamala* (?) in his lower right are seen. Heavy *karaṇḍa kirīṭa* (of the local *yakṣagāna* model ?), circular, inverted *padmapīṭha*, *Śiraśchakra* at his back, large *prabhāvaḷi* with skilfully designed motifs on the border add much to the compositional beauty of this little votice figure The *Prabhāvaḷi* is slightly broken at the top.

Vēṇugōpāla
17×7.5 cm
Bronze
Pre Modern
KN 74/B/17

This is one of the good examples for four handed Vēūugōpāla exhibited in this museum. Standing on a circular *pīṭha* (on square base) cross legged, Gōpāla is in the act of playing *vēṇu* (missing).

The upper right hand is holding *chakra* and upper left *śankha*. Three tiered *karaṇḍakirīṭa*, short trousers with fine drapery, *kaṭi vastra* at the sides hanging down in an artistic way, three *nāma* on the forehead are particularly noteworthy. On the pedestal are standing two cows along with their calves.

Though stylised, its compositional effect is pleasant. (KN 67-B is also similar to this image)

Vēṇugōpāla
11.5×6 cm
Bronze
Pre-Modern
KN 74/C/18

Slender bodied Vēṇugōpāla is standing in cross legged pose and in the act of playing *vēṇu* in his front hands. The upper right is holding *chakra* whereas upper left is holding Śankha. The *Vaijayanti* is prominently depicted. The support to *chakra* and *śankha* and the holding posture in between fingers are noteworthy. (It is akin to KN-67-A in design and execution).

Bhūvarāha
6.5×4.5 cm
Bronze
Pre-modern
KN 55/A/19

This is one of the rare votive images of Bhūvarāha exhibited in the museum. Seated in *sukhāsana* with Bhūdēvi on his left thigh, Bhūvarāha is four handed: *chakra* (upper right), *śankha* (upper left), *abhaya mudrā* (lower right) are seen. On the lower left hand, Varāha is holding Bhūdevi. This is also a stylised figure. Short ears of Varāha, conical *kirīṭa*, ornamentation in low relief, unnatural depiction of the face of Varaha are characteristic of this figure.

Bhūdēvi is relatively a small figure seated in *sukhāsana* on the thigh of Varāha. She is holding a lotus bud in her left hand, right hand being kept on the back of Varāha. The design of the inverted *Padmapīṭha* is in tune with the stylised votive figure.

Viṣṇu
7.5×4.5 cm
Bronze
Modern
KN 55/C/20

Seated in *sukhāsana* on a high *padmapīṭha* Viṣṇu represents another small votive figure. Of his four hands, upper right is holding *chakra* and upper left is holding *Śankha* in between two figures. The lower right is in the *abhayamudra*, where as the lower left is slightly broken (*Varada mudra*?). *Kirīṭamukuṭa* with *Śiraśchakra* at the back, drapery, anatomical details are characteristic of this tiny figure, which is much worn out.

Viṭṭhala
13×6 cm
Brass
Modern
KN 72/B/21

This is one of the modern brass images not so finely finished. Viṭṭhala is standing in *samabhanga* with his hands kept on the kaṭisthāna. The right hand is in the *Varada mudra* whereas the left hand is holding *Śankha* in a stylistic way.

The cylindrical *karaṇḍakīriṭa* with a flat headed top and large ear ornaments, the artistic depiction of *kaṭi vastra* and other features are peculiar. Even the drapery is not properly depicted.

The figure of Viṭṭhala is crudely delineated, a feature of course, not unusual in the locality.

Śrīnivāsa
10.5×5.5 cm
Bronze
Modern
KN 57/C/22

This is yet another highly stylised bronze image which is stiff and static in its physical features. The lower legs do not appear to be proportionate to the size of the body. Śrīnivāsa is standing in *samabhanga* with conical *kirīṭa mukuṭa*, long *Kaṭi vastra* hanging down, stylised drapery, and moderate ornamentation. *Chakra* (upper right), *Śaṅkha* (upper left), *Varada* (lower right) and *Kaṭi-hasta* (lower left) are seen in his hands.

The inverted *padmapīṭha* on the square base is beautiful.

Śrīnivāsa
13×5.5 cm
Bronze
Modern
KN 72/C/23

Four handed votive figure is standing in *samabhaṅga* on a high pedestal. In his upper right is found *chakra* with flame motifs. The upper left hand holds *Śankha* decorated with flame designs. The lower right is in *Varada-mudrā* whereas lower left hand is kept on the *Kaṭisthāna*. The symmetrical drapery, *Kaṭi Vastra* hangings, *nāma* and conical kiriṭa are specially noteworthy.

Śrīnivāsa
9×5 cm
Bronze
Modern
KN 57/A/24

This is one of the most popular votive images of the region, generally associated with Śrīdēvi and Bhūdēvi. Here Śrīnivāsa is standing in *samabhaṅga*, with *chakra* (upper right), *Śaṅkha* (upper left), *Varada-mudrā* (lower right) and *kaṭi hasta* (lower left) in his hands.

The bodily features and ornamentation are stylised and worn-out to some extent.

Śrīnivāsa
9.5×4 cm
Bronze
Modern
KN 57/B/25

This is one of the commercially produced images with stylised features in anatomical details and pose of holding attributes and even in the delineation of ornaments. Śrīnivāsa is standing in *samabhanga* on a high *pīṭha* with *chakra* (upper right), *Śankha* (upper left), *Varadamudrā* (lower right) and *kaṭihasta* (lower left) in his hands. The *kaṭivastra* at the side is hanging down almost touching the *piṭha*. This is also a votive image.

Lakṣmīnārāyaṇa
9.5×6 cm
Bronze
Modern
KN 70/C/26

Seated on a high seat in *Sukhāsana*, Narāyaṇa is four handed. The upper right is holding *chakra*, upper left-*śankha*, lower right is in *abhaya mudra*, whereas the lower left is embracing Lakṣmī who is seated on his left thigh embracing Nārāyaṇa in her right hand. The *nāma* is shown on the forehead of both Nārāyaṇa and Lakṣmī.

This is one of the votive images, stiff in its bodily features and stylised in so far as drapery and ornamentations are concerned.

Vēṇugōpāla
7.5×5 cm
Bronze
Modern
KN 63/A/27

This is one of the general themes of the votive images in this region. Vēṇugōpala is standing cross-legged (right leg over the left leg), He is four handed-holding *chakra* (upper right) *Śankha* (upper left), in his front hands he is shown as playing flute (*vēṇu*) which is missing. *Pārśva Śikhā*, moderate ornamentation, prominent *kaṭi vastra* at the sides, three *nāmas* on the forehead, two cows listening to his *vēṇu-gāna* are characteristic of this image. The rectangular pedestal has a *prabhāvaḷi* fixed to it (it is missing). Though not so elegant, this image represents a local variant style.

Śrīnivāsa with Śrīdēvi and Būudēvi
11.5×8 cm
Bronze
Modern
KN 77/B/28

This is an interesting votive image in the form of a panel along with the *prabhāvali*. Four handed Śrīnivāsa is standing at the centre with *chakra* (upper right), *Śankha* (upper left), *Varada* (lower right), and *kaṭihasta* (lower left). The dwarfish figure displays crudeness and artificiality in so far as the bodily features are concerned. The figure is moderately ornamented.

Stylised figures of Śrīdēvi at the right and Bhūdēvi at the left side of Śrīnivāsa are standing in *tribhanga* posture. They are holding lotus buds in their hands.

The *prabhāvaḷi* with *kīrtimukha* on the top, *chakra* at the right and *Śankha* at the left side adds to the compositional effect of the panel. The rectangular pedestal is common to all the three figures.

Śrīnivāsa
14.5×7 cm
Bronze
Modern
KN 58/C/29

This is yet another votive figure commonly noticed in the locality. Śrīnivāsa is standing in *samabhanga* on a lotus pedestal. Of his fourhands, the upper right holds the *Chakra* with flame-design, upper left holds *Śankha* with flame-design whereas lower right is in *Varada mudra* and lower left is kept in *kaṭisthāna*. It is similar to KN 71-B. in design and execution.

The bodily features are not boldly depicted, nor the ornamentation skilfully shown. The *kirīṭa mukuṭa*, *Kaṭi vastra*, *yajñōpavīta* are prominently shown. An element of angularity in so far as the physical beauty is concerned is indicative of stylised moulding of the figure.

Narasimha ?
4.5×2.5 cm
Brass
Modern
KN 56/E/30

This is one of the very small votive figures which is so much stylised and worn out that it is difficult to identify definitely. Seated on a raised seat in *padmāsana* holding in the upper right and left hands lotus buds (?), whereas the lower right is in *Varada mudra* and lower left is in *abhaya mudra*. Except a small conical kīrīṭa all other ornaments are not shown in detail and it is also worn out.

Navanīta Krishṇa
15.5×7 cm
Bronze
Late Medieval period
KN 64/31

This is one of the fine images of Navanīta Krishṇa dancing, holding a butter-ball in his right hand and stretching his left hand. The *shikhā* adorned with *kēśābharaṇas*, *makara kuṇḍala*, small *nāma* on the forehead, necklace with a big pendent, *udarabandha*, *bhujabandha*, waist band adorned by jingling bells, anklets, *pādasara*, *kaṭivastra* with hangings at the side, inverted lotus *pīṭha Śiraschakra* with hanging at the back, are characteristic of the conventional or stylised figure of Bālakrishṇa.

Though dwarfish in physique, the bodily features are well depicted.

Navanīta Bālakrishṇa
9.5×5 cm
Bronze
Pre-modern
KN 61/A/32

Standing in dancing pose with right leg slightly lifted up and kept on the lotus bud, this figure represents some of the localised features in headgear and *kaṭi ābharaṇa*. Holding in his right hand a butter ball (left hand being stretched away), Krisṇa wears heavy girdle adorned with jingling bells.

The *trināma*, large eyes, pointed thick nose, smiling face are particularly note worthy. So also is the stylised pedestal on which he is dancing.

Navanīta Bālakrisṇa
10×5 cm
Bronze
Pre-modern
KN 61/B/33

This is an interesting figure of Bālakrisṇa, seated on high *padma pīṭha*, in *sukhāśana*. He is holding in his right hand a butter ball and left hand is kept on the left thigh or knee. Interestingly a small *pātra* (for butter ?) is depicted on the lower side of the high *pīṭha*.

Though traditionally ornamented and delineated. this image may be considered as one of the interesting art-pieces in the section.

Navaniṭa Bālakriśṇa
10×4 5 cm
Bronze
Pre-Modern period
KN 61/C/34

Balakrisṇa is kneeling and in the act of taking the butter from the *pātra* on the rim of which is kept his left hand, whereas the right hand is holding a butter ball

Though simple in alignment and execution and moderately ornamented, this image is one of the unique in view of the pose and the theme the artist has selected.

Navanīta Bālakrişņa
11×8 cm
Bronze
Modern
KN 63/B/35

Highly stylised and disproportionate in its bodily features, Balakrişņa is standing on the *padmapīṭha*. He is holding a butter ball in his right hand whereas his left hand is stretched away. Conical kirīṭa, large ear ornament, girdle with jingling bells are prominently depicted. This is a votive image.

Navanīta Bālakrişņa
5.5×5 cm
Brass
Modern
KN 62/A/36

This is a highly conventionalised figure with tiered *śikha* on the head and crude depiction of the limbs. Moderately ornamented Bāḷakrişņa is nude and holding a butter ball in his right hand, left hand being kept on the floor. He is in the act of crawling, one of the usual postures of Bālakrişņa.

Navanīta Bālakrişņa
5×5 cm
Brass
Modern
KN 62/B/37

This is highly worn out but still in its proportion; tied *śikhā*, long ear ornaments, necklace, *gejjesara* may be seen. The votive figure is quite graceful.

Navanīta Bālakrişņa
5.5×5 cm
Brass
Modern
KN 62/C/38

This is one of the commercially produced images without any artistry. This represents the imitational style in bronzes. It is moderately ornamented.

Navanīta Bālakrisṇa
5.5×5 cm
Brass
Modern
KN 62/D/39

This is one of the votive figures not of good taste. The ornamentation is highly stylised. Facial expression is of no significance.

Navanīta Bālakrisṇa
5×6 cm
Brass
Modern
KN 62/E/40

This appears to be of Northern style or rather hybrid style of ordinary workmanship. The headgear around the *śikhā*, holes of the ear for ornaments, crudely executed bodily features are indicative of the commercial art piece.

Navanīta Bālakrisṇa
8×9 cm
Brass
Modern
KN 53/B/41

This is yet another votive figure in brass. Moderately ornamented in low relief, Bālakrisṇa is in the kneeling posture. He is holding a butter ball in his raised right hand, whereas his left hand is firmly kept on the butter pot. Conical headgear, broad girdle adorned with jingling bells, '*bhuja-kīrti*', holed ears are characteristic of Beṇṇekrisṇa. Interestingly enough, an auspicious symbol is carved on his right arm in a stylised way.

Navanīta Bālakrisṇa
11×8 cm
Bronze
Modern
KN 63/B/35

Highly stylised and disproportionate in its bodily features, Balakrisṇa is standing on the *padmapīṭha*. He is holding a butter ball in his right hand whereas his left hand is stretched away. Conical kirīṭa, large ear ornament, girdle with jingling bells are prominently depicted. This is a votive image.

Navanīta Bālakrisṇa
5.5×5 cm
Brass
Modern
KN 62/A/36

This is a highly conventionalised figure with tiered *śikha* on the head and crude depiction of the limbs. Moderately ornamented Bāḷakrisṇa is nude and holding a butter ball in his right hand, left hand being kept on the floor. He is in the act of crawling, one of the usual postures of Bālakrisṇa.

Navanīta Bālakrisṇa
5×5 cm
Brass
Modern
KN 62/B/37

This is highly worn out but still in its proportion; tied *śikhā*, long ear ornaments, necklace, *gejjesara* may be seen. The votive figure is quite graceful.

Navanīta Bālakrisṇa
5.5×5 cm
Brass
Modern
KN 62/C/38

This is one of the commercially produced images without any artistry. This represents the imitational style in bronzes. It is moderately ornamented.

Navanīta Bālakrişņa
5.5×5 cm
Brass
Modern
KN 62/D/39

This is one of the votive figures not of good taste. The ornamentation is highly stylised. Facial expression is of no significance.

Navanīta Bālakrişņa
5×6 cm
Brass
Modern
KN 62/E/40

This appears to be of Northern style or rather hybrid style of ordinary workmanship. The headgear around the *śikhā*, holes of the ear for ornaments, crudely executed bodily features are indicative of the commercial art piece.

Navanīta Bālakrişņa
8×9 cm
Brass
Modern
KN 53/B/41

This is yet another votive figure in brass. Moderately ornamented in low relief, Bālakrişņa is in the kneeling posture. He is holding a butter ball in his raised right hand, whereas his left hand is firmly kept on the butter pot. Conical headgear, broad girdle adorned with jingling bells, '*bhuja-kīrti*', holed ears are characteristic of Beņņekrişņa. Interestingly enough, an auspicious symbol is carved on his right arm in a stylised way.

Navanīta Bālakriṣṇa
4×4.5 cm
Bronze
Modern
KN 53/C/42

This is one of the highly stylised votive figures crudely moulded and delineated. It does not seem to be a finished art piece as the lower limbs are very crude and rough. The prominent *Śikhā* in a conical form is noteworthy.

Navanīta Bālakriṣṇa
5×6.5 cm
Bronze
Modern
KN 62/F/43

This is one of the fine images of bronze with golden coloured ornaments. Bālakriṣṇa has a tied (knotted) *śikhā* with a foliage design on the top, a long foliage hanging on the shoulder, girdle, with jingling bells and all other ornaments. *Śiraschakra*, *priṣṭachakra*, *nāma* on the forehead, butter ball in his right hand, left hand being kept on the butter pot, are characteristic of this votive figure.

Navanīta Bālakriṣṇa
3×4 cm
Bronze
Modern
KN 53/A/44

A tiny image is depicted in the kneeling pose; *Navanīta* is held in his right hand (slightly lifted) and left hand is kept firmly on the butter pot. This figure is highly stylised and much worn out.

Navanīta Bālakriṣṇa
14×3 cm
Bronze
Modern
KN 66/B/45

This is one of the cute images of Bālakriṣṇa standing in a dance pose, right leg is being kept on the lotus bud, left leg being kept on the high pedestal. Head gear takes a tucked form. The shoulder tussel is prominently shown. The large eyes, boldly carved necklaces, *udarabandha*, broad *gejjepaṭṭi* with jingling rings tied at proper intervals, and other ornaments are particularly noteworthy. He is holding in his right hand a small butter ball, left hand is being stretched in an artistic way.

With graceful bodily features of a child, this image of Bālakrisṇa is quite fascinating.

Navanita Bālakrisṇa
13.5×5 cm
Bronze
Modern
KN 66/C/46

Slender bodied Bālakrisṇa is standing in a dance pose (in an artificial style). He is holding a butter ball in his right hand and in his left hand, which is stretched, is found a lotus bud. It is not a finished art work and hence not an impressive one.

Navanīta Bālakrisṇa as Kāḷingamardana
16×8 cm
Bronze
Modern
KN 66/A/47

This is one of the varied representations of Navanīta Krisṇa who is dancing on the Kāḷinga by keeping his right *pāda* on the hood of the Kāḷinga, left leg being kept on the raised and inverted *padma pīṭha*. He is holding *Navanīta* (butter) in his right hand and left hand is holding the tail of the snake. The headgear is artistically represented with a fine foliage spreading on the head. The ornaments are boldly shown particularly *gejjepaṭṭi* or waist band, necklace, *yajñōpavīta*. The demeanour of this dumpy nude figure is quite graceful despite its stylised features.

Navanita Bālakrisṇa
5.5×4 cm
Bronze
Modern
KN 56/B/48

Bālakrisṇa is in the artificial pose of dance keeping his right leg on the lotus bud (?) and slightly bending his left leg (like a bow?). The butter ball in his right hand which is lifted is noteworthy. The left hand is stretched to his left side. The stylised *śikhā*, moderate ornamentation in low relief, large ear ornaments are characteristic of this traditional votive figure.

Navanita Bālakrisṇa
6.5×5.5 cm
Bronze
Modern
KN 56/C/49

This is one of the dwarfish or dumpy votive figures, completely nude with minimum ornamentation. Small *śikhā* on the top of the head, small butter ball in his right hand inverted lotus *pīṭha* on the square base represent some of the salient features of this image. The left hand is not only lifted but stretched to his left side to maintain the balance of his dance pose. The right leg is also considerably lifted and he is standing on one leg only. Though dumpy in bodily features the total effect of his votive figure is elegant in its own way.

Kōdaṇḍa Rāma
17×8.5 cm
Bronze
Medieval
KN 76/B/50

This is one of the elegant bronzes of the museum. In its modelling and finish the artist appears to have recaptured some of the notable qualities of early (Chōḷa) traditions.

The figure of Kōdaṇḍa Rāma stands on a high *pīṭha* in the graceful *tribhanga* posture.

Conical *kirīṭa mukuṭa* with prominent rings or bands, moderate ornamentation in low-relief, artistically delineated drapery with elegant hangings and side-knots, are characteristic of this fine figure.

Elegantly pointed nose, moderately handsome physique, gentle smile add to the fascination of the image. It is undoubtedly one of the finest art pieces in this section of bronzes.

Kōdaṇḍa Rāma
11.5×6 cm
Bronze
Late Medieval Period
KN 69/A/51

Standing in the graceful *dvibhaṅga* posture, with long *kirīṭa mukuṭa* which is slightly bulbous at the top and moderate ornamentation which shows developed state of workmanship in all aspects, this tiny figure of Kōdaṇḍa Rāma is quite fascinating in view of its gentle smile and elegant pose. He is keeping right leg at the front and slightly spaced out.

The right hand is holding arrow whereas the left hand which is lifted up is in the act of holding bow (it is missing now).

Circular lotus pedestal on a high squarish base adds to the height of the votive figure.

The *Śiraśchakra* at the back and the other embellishments appear to be in very low relief and do not seem to have been worked with care and attention.

Kōdaṇḍa Rāma
13.5×7.5 cm
Bronze
Pre modern period
KN 75/A/52

Standing in *dvibhaṅga* and in the *mudra* of holding arrow and bow, this figure is yet another example for stylisation in bronzes. The *śiraśchakra*, *battaḷike* (cylindrical case for arrows) at the back, symmetrically depicted drapery are, among the other features; some of them are interesting ones.

Kōdaṇḍa Rāma
14.5×8 cm
Bronze
Pre-modern
KN 75/B/53

This is similar to KN 75-A in so far as the stylised features are concerned. But it is slighty bigger than the above mentioned figure. Though smiling (in facial expression) the other bodily features are relatively stiff. The *Śiraśchakra*, and *Priṣṭha Chakra* are noteworthy.

Kōdaṇḍa Rāma
12×6.5 cm
Bronze
Pre-modern
KN 69/C/54

This is slightly dwarfish figure standing in *dvibhaṅga*. The lower limbs are not shown properly. Though all the ornaments are depicted, much of engraving work has gone into the decoration of the votive figure. The inverted lotus pedestal on high, square base adds to the height of the figure. The right hand is in the *mudrā* of holding the arrow whereas the lifted left hand is in the act of holding a long bow.

The stylisation that has verged on relative crudeness is apparent in this figure.

Kōdaṇḍa Rāma
14×7 cm
Bronze
Pre-modern period
KN 69/B/55

This is one of the stylised figures of the museum, standing in *dvibhaṅga* with right hand slightly raised and is in the act of holding arrow (missing) and the lifted up left hand is in the act of holding life size bow.

The conical *kirīṭa* similar to northern style, bejewelled necklace, *udarabandha*, *yajñōpavīta*, thick and broad waist band, with stylised side knots and hangings, stylistically depicted drapery, *Śiraśchakra* at the back are characteristic of this commercial art piece.

The inverted lotus pedestal on the square base is quite attractive.

Kōdaṇḍa Rāma
13×7.5 cm
Bronze
Pre-modern
KN 75/C/56

Though small in size, this may be considered as one of the fine figures in this section. Slender bodied Rāma is standing in *tribhaṅga* holding arrow in his right hand and bow in the left hand (missing). The elongated *kirīṭa mukuṭa karṇābharaṇa*, long trousers with stylised drapery and elongated side (*vastra*) hanging are some of the noteworthy features.

The inverted lotus pedestal on the square base is quite suitable to the form of the figure.

Kōdaṇḍa Rāma
8×4.5 cm
Bronze
Modern
KN 59/B/57

This is an interesting image in so far as the posture and *mudrā* are concerned. But it is a highly stylised and crude figure. Rāma, standing in *samabhanga* with folded hands is carrying in his left arm bow and *battaḷike* at the back of the right shoulder. The cylindrical arrow case is particularly noteworthy. (The images of Śrīdēvi and Bhūdēvi flank this image).

Kōdaṇḍa Rāma
14.5×6.5 cm
Brass
Modern
KN 76/A/58

Standing in usual *dvibhaṅga*, with the *mudra* of holding arrow (right) and bow (left), this tiny figure is interesting from the point of view of depiction of *Udarabandha* and *Vaijayanti*. It is moderately and conventionally ornamented. The *nāma* is noticed on the forehead. Large lotus petalled eyes, grim expression and the angularity in the bodily features are indicative of stylisation and crudeness in the delineation.

Kōdaṇḍa Rāma
14×7 cm
Bronze
Pre-modern period
KN 76/C/59

This slender bodied Rama is standing in *tribhanga* posture in the *mudrā* of holding arrow and bow in his hands. The elongated *Kirīṭa mukuṭa*, and long side knots and *vastra* (touching the *piṭha*), *nāma* and also relative angularity of the bodily features are specially noteworthy. The elongated *kīrīṭa* is slightly recessed which can be noticed in the profile view. The circular, inverted lotus pedestal on the square base is quite usual to such votive figures as may be seen in this museum itself.

Kōdaṇḍa Rāma
9.5×5 cm
Bronze
Modern
KN 71/C/60

This is one of the tiny votive images with his right hand hanging down (unusually) and left hand in the act of holding bow. Highly stylised side knots and hangings, *nāma* on the forehead, angularity of the body and small *padmapīṭha* are noteworthy.

Rāma-Sīta-Āñjanēya
10.6×5 cm
Bronze
Modern
KN 77/C/61

Seated on a high pedestal in *sukhāsana* and boldly portrayed, Rāma is holding Sita in his left hand, right hand being in *abhaya mudra*. A small image of Sita (not symmetrical to the main image at all) is seated on the left thigh of Rama. Her right hand is in the act of embracing Rama whereas the left hand is holding a lotus bud. Hanumantha seated at the right lower side of Rāma is in the service of Rāma, touching his right leg. His tail is lifted up straight touching the head and taking a curve on the top.

Two attendants on either side of Rāma and Sīta are depicted as standing with devotion. The attendant at the right side is holding the royal umbrella whereas the attendant at the left side is fanning.

The stylised *prabhāvaḷi* at the back with *chakra* (right) and *śankha* (left) emblems adds to the compositional effect of the panel.

(II) FEMALE

Śrīdēvi
14×6 cm (partly broken)
Bronze
Late medieval
MGM 138/62

This is one of the popular figures of Śrīdēvi, associated with the *bhōgasthānaka murti* of Viṣṇu. The lower limbs are broken. Though stylised in delineation, we notice such fine features as *kirīṭamukuṭa* with a thick headband, large earlobes, circular necklace with *mangaḷa tāḷi*, *ēkāvaḷi*, *kuchabandha*, *kēyūra* (armlet), bracelets, anklets, *kaṭi sūtra* with hangings, *pārśva vastra* hanging, sāri with double lined wavy drapery, *Śiraśchakra* and other details. The right hand is in *lōla hasta* pose whereas the left hand is holding a fine lotus in a stylised way.

Though broken, this is one of the fascinating idols of Śrīdēvi in this museum.

Śrīdēvi
32×9.5 cm
Bronze
Pre-modern
KN 54/63

This is one of the large figures of Śrīdēvi associated with the panel of Viṣṇu. Standing on a high *padmapīṭha* in *dvibhanga Śrīdēvi* displays well built physique, moderate ornamentation. Conical *kirīṭamukuṭa*, *kucha bandha*, skilfully designed *kaṭisūtra* and *vaijayanti*, elaborately shown *kaṭivastra* hanging at the sides are particularly noteworthy. The drapery is characteristic of the image of this period. So also the roundish face, large lotus petal like eyes, sharp nose, thin lip with an artificial smile.

Śrīdēvi is holding in her lifted left hand, lotus bud whereas her right hand is hanging down in a dramatic way (*tolahasta*). The angularity and artificiality of the bodily features are noteworthy. This is one of the *utsava murtis* standing by the right side of Viṣṇu as evidenced by her pose and the holes on the high pedestal.

Śrīdēvi
10×4.5 cm
Bronze
Modern
KN 68/A/64

Standing in slightly *dvibhanga* posture, Śrīdēvi is holding in her lifted left hand, a lotus bud, while her right hand is hanging down freely. Conical *kirīṭa*, *kaṭivastra* angularity of the body are characteristic of this stiff figure.

Śrīdēvi
10.5×3.5 cm
Bronze
Modern
KN 58/A/65

This is another highly stylised votive figure of many archaic folk elements from the point of view of hair style, drapery, ornaments. The lotus bud held in her left hand is quite big and conventionally depicted. The size of the face is not proportionate to that of the body.

Śrīdēvi
8.5×3.5 cm
Bronze
Modern
KN 58/B/66

This is yet another votive figure which is conventionally executed. The *kirīṭa mukuṭa*, ear ornaments, *kaṭi vastra*, *bhuja-kīrti* are prominently shown in this figure.

Śrīdēvi
6.5×3 cm
Bronze
Modern
KN 56/A/67

This is one of the votive figures, not so graceful or attractive. Standing in *dvibhanga* posture with lotus bud in her left hand, right hand being let down freely, the female figure is moderately ornamented.

Śrīdēvi
10.5×4 cm
Bronze
Modern
KN 68/A/68

This is a cute, slender bodied *Śrīdēvi* standing in a graceful *tribhanga* posture on a high *pīṭha*. The tubular limbs and globular breasts with moderate ornamentation are quite attractive The large *pārśva śikhā* (right side), ear ornaments, thin *kaṭivastra* hanging down are specially noteworthy. The drapery is shown in an artistic way. The lotus bud held in her left hand is slightly stylised. But the right hand pose is quite dramatic in delineation.

Though worn out, the smiling expression on her face, the hair style in particular is really elegant.

Śrīdēvi
11×3.5 cm
Bronze
Modern
KN 55/B/69

Standing in an artificial *tribhanga* posture holding lotus in her left hand, right hand being let down touching the right thigh, this votive figure wears large ear-ornaments, conical *kirīṭa*, stylised drapery with side *vastra* hanging down. The *padmapīṭha* is relatively big.

Bhūdēvi
32×9.5 cm
Bronze
Pre Modern
KN 60/70

Standing in a dramatic *tribhanga* posture, this figure of Bhūdēvi is identical in design and execution to Śrīdēvi (KN 54), and this figure is associated with Viṣṇu standing by her left side. Her left hand is hanging down (*lōlahasta*) whereas the right hand is lifted and holding lotus bud in an artificial posture.

She is also moderately ornamented. The *kaṭisūtra* and side vastra hanging down, *kirīta* and *karṇābharaṇa* are particularly noteworthy.

Squarish face with broad eye brow, small lotus petal like eyes, moderate nose, smiling lips, an innocent appearance characterise this bronze figure.

Bhūdēvi
12×5 cm
Bronze
Modern
KN 73/C/71

This is another votive figure associated with Viṣṇu, standing by her left side in the panel. Conical *kirīṭamukuṭa*, large ear ornament, highly stylised drapery, *kaṭivastra* hanging down at the sides, minimum ornamentation, delineation of hands and *pāda* in an artificial way—all these are characteristic of the traditionally moulded figure of Bhūdēvi. This image corresponds to Bhūdēvi (KN 68-C) to a great extent.

Bhūdēvi
10×4 cm
Bronze
Modern
KN 68/B/72

This is a votive figure moulded in the local folk style (Similar to KN 58/A/65). Standing in *samabhanga* the figure has a thick lotus bud in her right hand, left hand being let down freely. The ear ornaments, drapery *kaṭivastra* hangings at the sides and very narrow waist (not proportionate to the body) are noteworthy. The hair style and *kēśābharaṇa* are peculiar to locality.

(III) ATTENDANTS

Garuḍa
6×3 cm
Bronze
Modern
KN 56/D/73

Standing in *samabhanga* with folded hands Garuḍa represents a stylised votive image associated with the panel of Viṣṇu (now isolated ?). The elongated *karaṇḍa kirīṭa*, skilfully depicted stylised drapery along with the *Pārśva Kaṭivastra*, stylised wings, ear ornaments are peculiar to this figure. The high pedestal is plain.

Hanumān
34×21 cm
Steatite
Pre-modern
MGM 150/75

Hanumān is standing in *samabhanga* with folded hands in *añjali mudra*. The lower limbs are broken. The conical *kirīṭa*, beaded ear ornament, *Śiraśchakra*, yajñōpavīta, short trousers, drapery, waist-band adorned with small gejje (bells) are characteristic of the figure sculpture in round.

Hanumān
28×19 cm
Steatite
Pre-modern
MGM 150/A/76

This is the bust of Hanumān carved in a local variant style. Head band instead of *kirīṭa*, large ear ornament, elaborately carved foliage design at the back, long necklace, *bhujabandha*, bracelets, waist band characterise this broken figure. The tail takes the right side curve. Behind the head in the centre of the curve is shown the *śikhā* of Hanumān. Peculiarly enough the fangs (kōre) of Hanuman is shown. Though aged in facial expression, the figure of Āñjanēya represents the devout mood in an effective way.

Āñjanēya
24×21 cm
Steatite
Modern
KN 98/77

This is a relief sculpture of Hanumān standing in a typical 'Vīra Hanumān pose' facing left. The right hand is lifted up and in the *abhaya hasta* whereas the left hand holding a short mace (*gadā*) is kept on the waist. Thick *śikhā* at the back of the cleanly shaved head, archaic ornamentation, short trousers (*pailwān chaḍḍi*) are characteristic of the sculpture.

The tail is bent in a circular fashion around the figure and takes a small hook at the tip into which is inserted a bell.

The figure, carved on an oval shaped *prabhāvaḷi* which is thin and undressed, is not of high quality but represents a modern workmanship of the locality.

Āñjanēya
6.5×3 cm
Bronze
Modern
KN 65/A/78

Standing on high lotus pedestal on square base, in *samabhanga* posture with folded hands in adoration, Hanumān represents or forms one of the figures of Rāma-Sīta panel. The tail is lifted up and artistically bent touching the back of the head. The drapery is stylised. The other ornaments are moderate.

Āñjanēya
6.5×3 cm
Bronze
Modern
KN 65/B/79

Hanumān stands on high *padmapīṭha* leaning forward with folded hands in devotion. The ornamentation is highly stylised and slightly worn out. The tail is artistically twisted and bent taking a small curve on the top of the head (as if a *śikhā* ?). Standing in *samabhanga* in a conventional posture, this is one of the panel figures of Rāma-Sīta-Lakṣmaṇa.

Āñjanēya
6×3 cm
Bronze
Modern
KN 65/C/80

One of the tiny votive figures, forming the Rāma-Sīta panel, this Hanumān is standing in the *samabhanga* posture in adoration. The tail is taking a bend and coming on the head. The drapery, *kaṭi vastra* are all conventionally depicted. The padmapīṭha is also stylistically moulded.

Āñjanēya
6.5×3 cm
Brass
Modern
KN 65/D/81

Hanumān is standing on the square *pīṭha*, leaning forward and folidng his hands in adoration. The lower garment is short with usual drapery but the *kaṭi vastra* is artistically depicted. The tail is artistically bent, and touching the head, it takes an outward curve. The facial expression and the general form of the votive figure is one of convention rather than of any artistic significance.

C. WOODEN

Garuḍa
139×52 cm
Wood, painting
Modern
KN 52/74

Painted on a rectangular *phalaka*, the figure of Garuḍa in profile is facing right with folded hands. The stylised wings are depicted on the hind shoulders. Conical *kirīṭa*, three stranded *kanṭhahāra*, bracelets and anklets are characteristic of the Mysore traditional style. At the background are shown *kīrtimukha* design and flowers. The trimmed moustache, raised eyebrow, large eyes, smiling face, *nāma* on the forehead characterise this figure.

Āñjanēya
139×52 cm
Wood painting
Modern
KN 51/82

This is yet another example of Hanumān in profile. He is standing in side pose with *añjali mudra*. Small hairs on the body, thick hairs on the thin tail which is bent upward are characteristic of monkey-god. The figure is, so far as anatomical features are concerned, not proportionate, particularly lower limbs, which are shorter than the upper part. Conical *kirīṭa, karṇakuṇḍala, uttarīya* (*dhoti*) are regular to the figure of Hanumān. In the colour combination blackish brown and yellow colours dominate in this panel.

Dvārapālaka
139×52 cm.
Wood painting
Modern
KN 50/83

This is the only example for the inscribed modern painting in this museum. Painted in the Mysore-traditional style, the figure of Dvārapālaka is standing in a crosslegged posture with four hands. The upper right hand is holding *Śankha*, upper left *Chakra*, lower right hand is holding a *gada* whereas the lower left hand is holding a lotus. The conical *kirīṭa*, *karṇābharaṇas*, five stranded *kaṇṭhahāras*, *bhujabandha*, *kara ābharaṇa*, *uttarīya*, (*dhōti*), *kālkaḍaga* are typical to the traditional style of the period. The *Vaishṇavanāma*, trimmed moustache, large eyes are also regular to the traditional style. Yellow, brown, black are the major colours used in this painting. The background is shown as designed with certain Islamic arch pattern and the *kīrtimukha* painted on the top. The holes of the wooden plank are indicative of its use in the big car (*ratha*) of the locality. The inscription reads as follows:

> **"Sārvari nāma Sammatsara dalli baṇṇa hākiddu**
> **Mysūru Krishṇappa"**

It is in the characters of early 20th century Kannada. On the top and bottom of the plank are found black coloured strips as borders; four small holes at four corners are indicative of fixing this plank to the temple car.

Vaiṣṇava Dvārapālaka
139×52 cm
Wooden painting
Modern
KN 60/A/84

This is corresponding to the above mentioned painting of Vaiṣṇava dvārapālaka, and almost similar to that figure. Of the four hands the upper right holds the *chakra*, upper left the *Śankha*, lower right holds lotus and lower left hand holds *gadā*. The dvārapālaka is standing in *tribhanga* with crossed legged posture. In so far as ornamentation are concerned the background design panel is akin to the above described one. But there is no painted inscription at the bottom of the panel.

This is also a fine example for Mysore traditional style with the predominant use of such colours as white, yellow, brown.

Dvārapālaka
77.5×30.5 cm
Wooden (highly mutilated)
Modern
MGM 117/85

This is a two-handed relief sculpture carved within the niche. The right hand is leaning on the *gadā* (mace) which is placed behind the right leg, whereas left hand is holding some attribute (*ḍamaru* ?); small conical *kirīṭa*, *makarakuṇḍala*, *vaijayanti*, bracelets, anklets, *dhōti* are characteristic of the local wooden figure. At the back of this figure are noticed three grooved cornices for fixing into the railing. This is not a good example for wooden sculpture of the area. But still it represents decorative and folk art of the temple or temple-car (from which many sculptured wooden panels are derived). This figure corresponds to the left side of the main deity.

Dvārapālaka
77.5×30.5 cm
Wooden (highly worn out)
Modern
MGM 118/86

This figure corresponds to the left side of the main deity and similar to the above described figure in form and execution except some minor details like the conical niche, *kirīṭa* and posture. The large *makarakuṇḍala* is noteworthy in this figure, which is disproportionate to the very figure. The figure is standing in *tribhanga* (not in its pure posture) holding in his left hand the *gadā* (right hand posture is not clear). As the figure is also highly worn out and crudely carved the details are not clear.

II S'AIVA

(I) STONE

S'iva (Kālabhairava)
52×35 cm
Chloritic Schist
Early Medieval
KN 86/87

This is one of the finest figures (even in its much mutilated condition) of the museum. Śiva is portrayed as *Aṣṭabhuja* Bhairava standing in *tribhanga*. All the hands and lower legs are broken. He is nude although adorned with a number of finished ornaments. He has three eyes and sharp fangs projecting from the corners of his mouth. His locks (or thick lumps of hair) are finely set in thick curls spreading over shoulders and he wears a typically heavy *jaṭāmukuṭa* adorned by serpents and circular *prabhāvalaya* at the back. The *Nāgakuṇḍala*, *yajñōpavīta*, *Vaijantimāla*, *Udarabandha*, *muktāvaḷi*, *kaṭisūtra* adorned with large sized jingling bells, three hooded serpentine knee band, *bhujasara*, *bhujabandha* are particularly noteworthy. The attributes which the hands hold are not known as they are broken and missing. Carved in the Kalyāṇa-Chāḷukya-Hoysaḷa idiom, this round sculpture of Bhairava is of iconographic interest.

Kālabhairava
63×27 cm
Pot stone
Late Medieval period
MGM 128/88

This is a crudely carved relief figure of Bhairava which is partly defaced. Of the four hands, the upper right is broken, the upper left is holding *ḍamaru*, lower right is holding sword, where as the lower left is adorned with bowl and *kapāla* from which is oozing out the blood, being licked by a slender bodied dog who is standing on his hind legs.

The relief sculpture is devoid of *kirīṭa* but adorned with *kaṇṭhahāra*, *muktāvaḷi*, *vaijayantimāla*, *pādasara*, anklets, bracelets. The figure is standing on a pair of not so high sandals.

Though not so impressive, this may be considered as an example for local variant style and workmanship.

Vīrabhadra
19×14 cm
Steatite
Pre-modern period
KN 109/89

This is one of the votive sculptures in relief. Two-handed Virabhadra is standing in *Vīrabhangi* with sword and rectangular shield in his hands.

Karaṇḍakirīṭa, *ruṇḍayajñōpavīta*, *ruṇḍa Vaijayanti*, pair of high sandals are specially noteworthy.

The relief sculpture with conical *prabhāvaḷi*, decorated with serpentine *tōraṇa* (the top portion is broken) is crudely carved in the local variant style.

Vīrabhadra
155×59 cm
Wooden
Modern
MGM 123/90

Though partly defaced, this is one of the fine figures of Vīrabhadra or deified hero carved entirely in local idiom. The figure is standing in *samabhanga* on high sandales, with four hands; the lower two were probably stretched forward, but both these hands are missing which were fixed separately. So also are the upper hands. Conical *kirīṭamukuṭa*, with a large *karṇakuṇḍala* and *bhujakīrti*, *tōḷkaṭṭu*, *rudrākṣasara*, *Muṇḍavaijayanti*, *kaṭisūtra*, side hangings (*vastra*), dagger with dagger-case at the right side, knee-band, *kālgejje*, *pādasara*. Of the two *karṇābharaṇas* one is *Nāgābharaṇa* and another is *puṣpakuṇḍala*. Large and protruded eyes, open smiling mouth with fangs at the side are indicative of terrific aspect of Vīrabhadra. A fine door frame is associated with this figure at present and it adds to the beauty of the composition.

(II) METAL

Umāmahēśvara
35×20 cm
Bronze
Late medieval
KN 80/91

This is an interesting icon of relatively big size and iconographic details. Mahēsha is seated on *padmapīṭha* in *sukhāsana* with four hands. The upper right hand is holding a *paraśu* (slightly cracked) in between two fingers, the upper left hand is holding a tiny figure ot *hariṇa* (deer) which is standing erect with forelegs folded, hind legs being held by Śiva. The deer is facing back. Its straight horns are noteworthy. The lower right hand is in *abhayamudra* with four petalled lotus design on the palm, and the lower left hand is in the act of embracing Umā. The drapery and the ornamentation are moderate but elegantly depicted. Artistically moulded heavy *karaṇḍakirīṭa*, bejewelled *nāgakuṇḍala*, elaborately depicted ear ornament at the back, *kaṇṭhahāra*, *muktāvaḷi*, *udarabandha*, *yajñōpavīta*, *vaijayanti*, *bhujabandha*, armlets, bracelets, *pādasara*, thumb and finger rings, *mauktika mekhala*, stylised drapery are all characteristic of the medieval figure. The figure of Umā is relatively small and seated on the left thigh of Mahēśa stretching her legs and keeping them on lotus *pīṭha*. The right hand is in the act of embracing Śiva while her left hand is holding a lotur. The face of the figure is mutilated and missing. Along with the usual ornaments, *bhujabandha*, the *kaṭisūtra* are noteworthy. The back of both the figures is not finished.

Though the whole composition is not highly finished, the icon is fascinating from the point of view of medieval ornamental style, particularly of *karaṇḍakirīṭa* of Śiva. This reminds us of the contemporary style in stone sculptures. The *padmapīṭha* is comparatively small. The facial expression is not effective.

Umāmahēśvara
11.5×7.5 cm
Bronze
Pre-modern
KN 70/A/92

This is one of the votive images of Umā Mahēśvara seated in *sukhāsana*, the right leg being stretched away from the left leg. Mahēśvara figure is lean and stylised. Of the four hands, the upper right holds the *triśūla*, upper left holds *ḍamaru*, lower right is in *abhayamudra* and lower left hand is holding the waist of Pārvati. The details of ornaments are worn out. On the left thigh of Mahēśa is seated Pārvati with folded hands. The *śiraśchakra* and the *priṣṭha chakra* at the back are noteworthy. So also the flame-like or foliage-like projection on either side of the *kīrīṭamukuṭa*.

The rectangular pedestal is decorated with geometrical designs. It has four legs at the bottom. At the front side a small *nandi* is depicted in a conventional style. This composite icon is one of the interesting specimens in the museum.

Harihara
11.5×6.5 cm
Bronze
Pre-modern
KN 70/B/93

This is a unique bronze figure displayed in the Museum. Harihara as a syncretic deity combines the characteristics of Hari and Hara, two major gods of Hindu pantheon. Seated in *Padmāsana*, on the inverted lotus *pīṭha* which is on the high square pedestal.

It is on the front face of this *pīṭha* that we find Nandi (facing left side) and Garuḍa kneeling with folded hands. These figures precisely correspond to the two aspects of the deity Hara and Hari respectively.

The icon is stylised in so far as physiognomy, drapery and ornamentation are concerned. It is moderately ornamented. Of the four hands, the upper right hand holds in a natural posture a short *triśūla*, upper left hand holds *chakra* with flames, lower right hand is in the *abhayamudra* with a lotus symbol on the palm, and lower left hand holds the *Śankha* with flames. The *Śiraśchakra* with pearl hangings, the conical *Jaṭāmukuṭa* are also characteristic of the figure. Though not expressive. the icon is rare in so far as the iconographic characteristics of both Hara (right side) and Hari (left side) are syncretised as revealed by the attributes and the corre·ponding *vāhanas*.

(iii) Wooden

Śiva Mahēśamurti
63×48 cm
Wooden
Pre Modern
MGM 131/A/94

This is one of the unique wooden sculptures in high relief representing Śiva as Mahēśa mūrti. Śiva is seated in *Padmāsana* on oval shaped *padmapīṭha* with four hands. The upper right is holding *rudrākṣamāla* in a counting pose, upper left is holding *kamala* or some object (?), lower right and left are in *dhyānamudra*, the right hand being kept on the left and both the hands are being kept on the *pāda*. Of the three faces the extreme right and left are facing opposite directions whereas the central face is facing the front. All the three faces have *jaṭāmukuṭa* bejewelled but stylised. *Rudrākṣakuṇḍala*, beaded *kaṇṭhahāra*, broad garland, *yajñōpavīta*, *udarabandha*, *bhujakīrti*, *kēyūra*, bracelets, anklets, *pādasara* are delineated in a stylised way, The foliages are spreading out on either side of the waist.

The oval shaped *prabhāvaḷi* is adorned with beaded and geometrical designs. The right side (top portion) is slightly broken. Though wooden, this sculpture is in tune with the stylistic tradition of the stone sculpture in so far as the iconographic details are concerned. It is a rare example of major deity (Śiva) in wood.

III SHĀKTA

(i) Stone

Mahiṣāsuramardini
82×30 cm
Pot stone
Early (classical) period
KN 107/95

This is one of the early figure scultpures of Mahiṣāsuramardini exhibited in this museum. Though partly worn out, the early features like minimum ornamentation in low relief, natural hand posture and bodily features, roundish face and relatively large size of the *triśūla* held vertically in the right hand and the representation of declining Mahiṣāsura in the natural form of Mahisha or buffalo, are noteworthy.

Two handed Mardini is standing in *samabhanga* without any severe vigour in her facial expression. The vanquishing of Mahishāsura is symbolically represented. The circular *prabhāvalaya* (halo), absence of *Prabhāvaḷi* and the life size of the *triśūla* are also noteworthy.

Mahiṣāsuramardini
about 70×40 cm
Sand stone
Early Medieval Period (Udyāvara)
KN 108/96

This is one of the unique sculptures of Mahiśāsuramardini in round. Though mutilated, its plastic content and the force are quite fascinating. Four handed *dēvi* is standing in *tribhanga* vanquishing the demon Mahiṣāsura by holding his right hand, stamping his body and piercing her *triśūla* into his stomach. The declining Mahiṣāsura is shown in the form of human body with the head of Mahisha (buffalo). Squating lion, *vāhana* of Mardini, is represented to her right lower side. All these three figures which constitute a fine sculptural composition have the common pedestal at the bottom but without *prabhāvaḷi* at the back.

The anatomical beauty, moderate ornamentation, natural pose of holding the attributes are indicative of the early medieval style.

S'akti
50×48 cm
Steatite (Chloritic schist)
Medieval period
KN 112/97

Seated in *lalitāsana*, this slender-bodied, four handed figure of goddess is much mutilated and headless at present. Of the different attributes of the four hands, the bowl in her lower left hand is seen, the others being missing and broken. Even in its mutilated condition the figure sculpture indicates the grace, it once had.

On the front face of the rectangular pedestal is depicted in relief a male figure lying straight symbolising the sacrifice. The *ruṇḍa-vaijayanti mala* is also characteristic of the terrific aspect of Sakti.

Kāḷi
42×25 cm
Steatite (Chloritic Shcist)
Modern period
MGM 139/98

Seated in *Padmāsana*, this modern sculpture of Kāli does not represent graceful and refined workmanship.

Triśūla in the upper right hand, *ḍamaru* in the upper left, *khaḍga* in the lower right hand and a skull in the lower left hand are characteristic of *chaturbhuja* Kāḷi, one of the cult deities of the locality.

Kāḷi
40×24 cm
Stealite
Modern period
MGM 132/99

Though not of high quality sculpture of the modern period this figure represents a local variant style. Four handed Kāḷi is seated in *Padmāsana* holding *triśūla* in her upper right hand (upper left is broken), long sword in her lower right hand and a skull on the lower left palm. Artistically carved, conical shaped *prabhāvaḷi* is quite attractive.

Gaṇapati
51×50 cm
Pot stone
Early Medieval Period (Basarūr)
KN 88/100

This is one of the most popular deities of Tulunāḍu. Seated in somewhat *utkuṭikāsana* posture with four hands holding *aṅkuśa* (upper right), *pāśa* (upper lfet), lower right (broken) and *mōdaka-pātra* (lower left), this is an elegant figure sculpture in round. The circular or arch-shaped *prabhāvaḷi* with its flame-motifs at proper intervals, adds to the beauty of the sculpture.

Conical *karaṇḍakirīṭa* (tip is broken), with a thick head-band at its bottom, slender trunk turned to its left side (*eḍamuri*), bejewelled *kaṇṭhahāra* and *udara-bandha*, *bhujabandha*, very thick and broad *yajñōpavīta* (prominently seen), short legs are particularly noteworthy. The figure sculpture has a large *pāṇipīṭha* with its *jalahari* to the left. This is akin to the contemporary bronzes of Ganēśa in design, pattern and compositional effect.

Gaṇapati
50×42 cm
Steatite (Porous)
Late medieval period
KN 105/101

This is one of the conventionally carved votive figures of Gaṇapati. Seated in variant *utkuṭikāsana*, with four hands holding *aṅkuśa* (upper right), upper left (broken), *bhagnadanta* (lower right) and *mōdakapātra* (lower left hand) the figure has relatively a large face and prominent trunk turned to the left side (*eḍamuri*). Small ears, minimum ornamentation, *Nāga-udarabandha*, bracelets and anklets, circular *prabhāvalaya* at the back, long *kirīṭamukuṭa*, *śiraśchakra* are noteworthy.

The oval shaped *prabhāvaḷi* without decoration adorns the figure at the back (the upper, left part is broken).

(iii) Wood

Wooden panel: Nārada and Tumburu
27×46 cm
Modern
MGM 119/102

This panel though worn out (slightly) is interesting in so far as the iconography is concerned. The small relief figures of Narada and Tumbura are depicted within the columned niches, which are decorated with geometrically designed borders.

(*a*) The figure of Nārada with *Karaṇḍakīrīṭa*, *karṇakuṇḍala* which are characteristic of the local *yakṣagāna* style, is standing in an attractive *tribhanga* posture, holding or playing on *tambūri*, in his hands.

(*b* The figure of Tumburu (horse-faced demi-god) facing right is standing in *dvibhanga* posture. He is also playing on *tambūri* which is held in his right hand. The lower part of the figure is mutilated. The *Karaṇḍakirīṭa*, *Vaijayanti* and other ornaments are regular to the local style.

This wooden panel through mutilated is an interesting art-piece associated with temple car as evidenced by the side projections to be inserted into the sockets.

IV JAINA

(i) Stone

Jaina Tīrthankara
66×40 cm
Steatite (Chloritic Schist)
Late Medieval Period (Bārakūru
MGM 113/103

Partly broken figure of Digambara Jaina Tīrthankara is standing in *kāyōtsarga* pose, both the hands being let down freely without touching the thighs. Stylised curls of hair, long ears (not touching the shoulders), three rings or wrinkles around the neck on the upper part of the chest, oval shaped *prabhāvalaya* at the back of the head, large *prabhāvaḷi* with *makara tōraṇa* and the depiction of *yaksha* on the lower right side and *yakshi* on the lower left side (broken) are all characteristic of the Tīrthankara image.

This is not a round sculpture with all the grace and philosophical expression on his face, but one of the conventionally carved votive figures of Bārakūr region.

Pārśvanātha
35×24 cm
Steatite
Late Medieval Period
KN 99/104

This is one of the interesting votive sculptures of Pārśvanātha, the twenty third Tīrthankara of Jaina pantheon. standing in *khaḍgāsana* and *kāyōtsarga mudra* with nine hooded nāga and its twisted body at the back. The *nāgamaṇi* on each hood, three *chatrāvaḷis* on the top are noteworthy.

Sculpturally carved *prabhāvaḷi* with miniature figures of twenty three Tirthankaras seated in *paryaṅkāsana*, all round the main figure of Pārśvanātha, and the corresponding *yaksha* at the lower right side and *yakshi* at the lower left side of Pārśvanātha adds to richness and beauty of the votive sculpture. The tip of the oval shaped *prabhāvaḷi* is broken. Projected and recessed pedestal with the symbolic representation of nāga at the front adds to the height of the sculpture.

Torso of Jaina Tīrthankara
45×13 cm
Steatite
Medieval period
MGM 144/105

Standing in *kāyōtsarga*, this round sculpture of Digambara Jaina Tīrthankara is much mutilated, except the finely polished torso.

Jaina Tīrthankara
47×23 cm
Steatite
Late Medieval period
MGM 145/106

This is also highly mutilated figure sculpture not finely carved and polished. Long ears, three rings around the neck, *prabhāvaḷi* at his back are characteristic of the nude figure of Tirthankara standing in *kāyōtsarga* pose.

Tīrthankara (*Inscribed*):
82×41 cm
Granite
Late Medieval period
KN 96/107

This is one of the interestingly inscribed sculptures in high relief, seated in *Padmāsana* or *paryankāsana* and in *dhyānamudra*, the right palm being kept over the left palm. As it is crudely carved on rough granite slab, the finishing is hardly noticeable.

The stylised *chāmaras* on either side of the shoulder of Tirthankara, oval shaped *prabhāvaḷi* with slender fringe or border are regular to relief sculpture of late medieval period.

Interestingly enough the sculpture contains an inscription on its back in about thirty three lines written in the characters of late medieval period.

Tirthankara
21×20 cm
Quartz/Sand stone
Late medieval period
KN 110/108

Seated in *padmāsana* in *dhyānamudra;* right palm being kept on the left palm. The head is missing. As the very image is corroded the details of the figure are not clear.

Tirthankara
37×28 cm
Steatite
Late Medieval period
MGM 134/109

This is also a broken image standing in *kāyōtsarga* posture. Bodily features are idealised and not refined. On stylistic grounds this may be ascribed to the late medieval period.

(ii) Attendants

Padmāvati yakṣi
65×50 cm
Steatite
Late Medieval
KN 112/A/110

This is one of the interesting and popular yakṣi figure sculptures of Jaina affiliation. Seated in *līlāsana*, the right *pāda* being kept on *kukkuṭa-sarpa*, Padmāvati figure is mutilated. Of the four hands upper left holding probably *pāśa* and lower left holidng *phala* (?)

are somewhat intact. The other two hands and head are broken. The *prabhāvaḷi* is also broken.

Slender bodied and moderately ornamented, this figure sculpture in round has a high pedestal. The projected and recessed pīṭha at its face includes the *kukkuṭa-sarpa*, the *lāñchana* of Padmāvati, the *yakṣi* of Pārśvanātha Tīrthankara. Among the Jaina yakṣis, she is very reverentially adored in the area as evidenced by Ammanavara basti at Mūḍabidri and Humcha.

Nāga Brahma
54×40 cm
Steatite (porous)
Late Medieval period
KN 100/111

This is one of the fascinating relief sculptures of Nāga Brahma of Jaina affiliation. Two handed figure is holding a *daṇḍa* or a stick (?) and he is half human and lower half is serpentine which is artistically twisted on either side. Interestingly enough a series of seven hoods of *sarpa* are adorning the head with their tail finely twisted and spread on either side.

Two female attendants, carved relatively in small scale are standing in *samabhanga* on his right and left side with their hands stretched and kept on the serpentine body of Nāga Brahma.

The oval-shaped *prabhāvaḷi* has a chain design carved on its border. The back of the *prabhāvaḷi* includes a relief sculpture of five hooded Nāga.

The two faceted Naga-Brahma sculpture in local, variant style may be taken as a good example for cult deities of the locality.

Nāga Brahma
42×32 cm
Steatite
Late Medieval period
KN 104/112

This is yet another example for local Naga cult deities. Nāga Brahma with upper half human, lower half (folded) serpentine body is seated with folded hands. He is flanked by two female attendants. They appear to greet him with *pūrṇa kalaśa* held in their hands. Seven hooded naga is adorning the Nāga Brahma figure.

Large eyes, snubbed nose, thin and upward trimmed moustache, fine headgear of Nāga Brahma, the side knots of hair and the style of under garment of the attendants are all peculiar to local idiom in plastic art.

Seven hooded Nāga with *Nāgamaṇi* on its hoods, projected tongues is carved at the back of the *prabhāvaḷi* which is oval shaped. Considerable folk elements may be noted in design and execution of this relief sculpture.

V. LOCAL CULTS

Mother and Child
34×21 cm
Steatite
Early (classical) period
MGM 130/113

Seated in a 'frog style' this figure probably represents the mother goddess of fertility cult. The round face with relatively broad or large ears with equally large ear lobes, head band with two side medallion or *paṭṭa* units, *śiraśchakra* at the back of the head with flower design and roughly carved hanging which is spreading on either shoulder, the hair plaited like three stranded rope which is also spreading on the shoulders, rope designed *hāra* with *tāḷi* (*mangala sūtra*) followed by long *hāra* with a rectangular shaped pendant, three stranded necklace with square designs, artistically depicted *antarīya* (lower or under garment) with symmetrical drapery, with central knot folded tips being hung or spread on the floor, large *pādasara* with jingling bells, *tōḷbaḷe*, *kaikaḍaga* are all characteristic of this figure sculpture. She is holding in her right hand some object (not clear) in a natural way, whereas the left hand is gently kept on the back of the baby with motherly affection. The figure of a child is relatively small in size. Large bellied baby is seated on the left thigh of her mother with folded hands. The head of this figure is missing. Thick *kaḍaga* is noteworthy.

The mother is seated on a raised stool kept on the rectangular pedestal. The back side of the figure is not well dressed. This figure is one of the unqie art pieces as it represents a very popular goddes associated with children in the capacity of their protectress. She appears to be a presiding deity of fertility and child birth with all motherliness; she is generally shown with child as evidenced by this figure either standing or seated. But this is a unique example for seated mother goddess in "frog style" with early features.

Mother and child
124×37 cm
Steatite
Late Medieval
KN 83/114

This is one of the popular figure sculptures of 'Mother and child' of the late medieval period. Standing in *samabhanga*, the deified young mother is holding a small baby on her left waist. Both the right and left hands are broken. The head is also missing. Four stranded tight necklace around the neck, beaded and rope designed garlands in between the breasts, two stranded long garland with seven medallions tied at proper intervals, *chennavira*, *tōḷbale*, bracelets, large-beaded waist band followed by two stranded chain and drapery are characteristic of the local cult deity in folk style. The mode of wearing *sari* with folded hangings at the right side is also noteworthy. A small child, seated on the left waist facing its mother and touching her breast, is also ornamented in the local style. This figure is not proportionate to the size of the mother. Though conventionalised in design and execution this round sculpture represents one of the folk or *bhūta* cults and reminds us of the figure of Maidalamma.

Mother and child
144×51 cm
Wood
Modern
MGM 125/115

This is one of the popular 'mother and child' motifs not infrequently met in this area. The wooden figure sculpture in round is standing in *samabhanga* with a small figure of a child on her left waist. Mother with strong physique, round face, combed hair, left-side knot, wide open eyes, gentle smile, large ear ornaments tight neckband, three separate garlands, one with a *tāḷi* another with small pendant, yet another with horizontal *yantra* (?), *tōlbaḷe*, broad waist band (bejewelled), tight *sari* with artistically delineated drapery at the centre, *kālkaḍaga* with small jingling bells depicted in the typical local folk style.

The figure of a child is seated on the left waist of his mother. He is shown as a prince with a small *kirīṭa* (hair spreading on the back) and other ornaments. He is holding something (not clear). This concept of a mother and child emphasises the domestic affection and the care bestowed by the mother on child. This reminds of the goddess of fertility like Hariti or Ambike who are almost always shown with a child.

Mother and Child
56×24 cm
Wooden
Modern
MGM 127/116

This is yet another example for wooden sculpture in round representing mother holding the child. Her right hand is stretched down while the left hand holding the child. The figure is delineated as a royal lady with all the local ornaments like the head band with central pendant, large ear ornament (*puṣpakuṇḍala*), *buguḍi* and ear band, tight neck band, necklace, *tāḷisara*, bejewelled garland with large pendant, *tōḷbaḷe*, bracelets, large waist band, short *sari* with a fine drapery at the centre. Dwarfish mother is standing in *samabhanga* with all pride with her affectionate child. The figure of a child is quite strong and well built, well dressed and bejewelled. He is seated on the left waist of his mother. Conical *kīrīṭa* and other ornaments are indicative of royal status. The child holding his mother in the left hand has kept his right hand on the left breast of his mother. The details at the back including the plait decorated with flower ornaments are shown.

Mahāsati (torso)
42×33 cm
Steatite
Late Medieval Period
KN 84/117

This is one of the common figure sculptures of a deified heroine (*mahāsati*) of the late medieval period. Only lower part of the figure remains now, from which the contemporary mode of wearing *sāri* in a typical local style may be noticed. This must be a fine figure standing in *samabhanga* as indicated by the lower part. The other details cannot be made out. This reminds us of the wooden figures like Abbakke, a female *bhūta* of the region.

Mahāsati (torso)
120×44 cm
Steatite
Late Medieval
KN 81/118

This is a headless female figure sculpture in round, of a deified heroine or *mahāsati* of the medieval period. The head and the left hand are missing. The figure is standing in *samabhanga* with right hand hanging down (*lōlahasta*). The local ornamentation may be specially noticed with regard to neck (tight), *hāra* followed by long beaded garlands in between the breasts. The three stranded *tōḷabaḷe* with one rope design, bracelets, anklets, *nyāvaḷa*, *gejjetīke*, beaded waist band, the mode of wearing *sari* with typical drapery—all are in local idiom. The anatomical details are stylised and stiff. This also reminds us of the female *bhūta* cult of the region.

Female torso
113×34 cm
Steatite
Late medieval
KN 82/119

This is yet another example of a female figure sculpture in round representing a deified heroine or a *bhūta* (?) of medieval period standing in *samabhanga* with right hand hanging down touching the right thigh. The portion of the torso (shoulder and hand) is broken; so also is head. The ornamentation and the mode of wearing *sāri* are delineated in a typically local style with some minor variations like the drapery with a side cloth hanging from the left side of the waist, the rope designed chain on the artistically folded cloth at the right side. Three stranded *tōḷbaḷe*, ten stranded bangle and other ornaments are also characteristic of local style.

Female figure
47×22 cm
Steatite
Pre-modern
MGM 150/120

This is a high relief sculpture of a deified heroine standing in *samabhanga* with leftside *muḍi* (knot). The large earlobes, *buguḍi*, two stranded *kaṇṭhahāra*, two stranded *vaṅki* on the right arm, bracelets (left hand being broken), typically local mode of wearing *sāri* are characteristic of this cult image. The conical *prabhāvaḷis* adorn the figure sculpture.

Female head
19×26 cm
Steatite
Pre-modern
MGM 152/A,B/121

(*a*) This is a small head of a deified heroine with left side *śikhā* (knot) in a characteristic local folk style.

(*b*) This is yet another (big) head with head band (bejewelled) and side *śikhā* which is also quite large in size, *koppu* and other ear ornaments adorn the face.

A male head
20×19 cm
Steatite
Pre-modern
MGM 153/122

(*a*) This is a stray head piece of a deified figure of hero carved in a characteristic local style. The trimmed (upward) moustache is noteworthy.

(*b*) Another male head carved in a crude way with a (back) hair style delineated in a local folk tradition.

Mahāsati (Deified heroine)
51×19 cm
Steatite
Pre-modern
KN 114/123

Standing in *samabhanga*, this deified heroine is one of the common sculptures in high relief associated with the Bhūta cult. The right hand is in *lōlahasta* (hanging down) *mudra*, the left being broken. Roundish face, snubbed nose, gentle smile, oval shaped (bud like) ear ornament, rope designed *maṅgaḷa sūtra* with *tāḷi* (medallion), *kai kaḍaga* (bracelets), the mode of wearing *sāri* are characteristic of the local cult images.

Mahāsati (deified heroine ?)
64×18 cm
Steatite
Pre-modern
KN 85/129

Standing in *samabhanga*, this figure is partly mutilated for, the right and left hands are broken. Shaven head, round face, large eyes, long nose, gentle smile, oval shaped ear ornaments (*rudrākṣa* ?), *maṅgaḷa sūtra* with *tāḷi* around the neck are characteristic of the figure sculpture in round. The mode of wearing under garment is different from the other similar sculptures in so far as the tip of the cloth spreading on the left chest is concerned.

Though not of refined workmanship, the sculpture in round attracts our attention from the point of view of iconography.

Deified Heroine
165×47 cm
Wooden
Modern
MGM 126/125

This is one of the crudely carved wooden figures in round standing in *samabhanga*. The right hand is hanging down (the palm is missing) whereas the left hand is probably stretching forward; (this part also is missing). Oval shaped face, small eyes, *puṣpakuṇḍala* (ear ornaments), left side *muḍi* (knot), conical and pointed large breasts, elongated limbs, tight neckband, thin necklace, with a pendant, *upavīta*, *kēyūra* (arm bands), bangles, *kālkaḍaga* are depicted in a typical local folk style.

The mode of wearing *sāri* with thin foldings is indicative of indigenous folk tradition. This wooden sculpture probably associates with or corresponds to the figure of a deified heroine, a motif which is frequently met with in this region.

Female Figure
138 × 28 cm
Wood
Modern
MGM 156/126

This is one of the common female figures in round standing in *samabhanga*. This is known for the local workmanship particularly such ornaments as four stranded necklace with pendant, long chain, ear ornament, *koppu*, bejewelled head band, mode of wearing *sāri* with stylised drapery. The waist band which is quite broad is also peculiar to the region.

Female figure
99 × 34 cm
Wood,
Modern
MGM 157/127

This is yet another figure which is partly worn out Standing in *samabhanga* with hands hanging down, this female figure is semi nude (upper part). The significance of this figure lies in the fact that the hair style is depicted in a typical local style. The *muḍi* (hair-knot) or *śikha* is shown, towards the left side.

Figure of a Hero
67×60 cm
Steatite (porous)
Late medieval
KN 91/128

This is an interesting figure sculpture (in round) of a local hero delineated in profile. Hero is kneeling in '*Vīra Hanumān pose*' facing left and keeping left leg at the front (lower limb is broken). The head and left hand are also broken. The right hand is holding a sword, (only handle remains now) in a unique style of piercing from the right side. The supporting wedges at the elbow of both right and left hand are provided.

The sculpture is characterised by moderate ornamentation, *yajñōpavīta*, rope designed *kēyūra*, waist chain or *nyāvaḷa* with a central, thick pendant. The mode of wearing under garment is similar to that of the *Halepaiks* of the region. The details are shown at the back.

Though not polished, this sculpture is carved in a typical local idiom with much of folk influence in so far as the costumes and ornaments of the area are concerned.

Deified Hero
94×61 cm
Steatite
Late Medieval
KN 92/129

This is one of the fascinating figure sculptures of a deified hero seated on a low pedestal. He is holding in his lifted right hand a sword in a peculiar style. The left hand is placed on the left knee. This hand is straightened and shown in a stiff way. The head band with horn like decorative units on either side, oval shaped face with features like (almost) joint eye brows, large eye balls, long nose, smiling lips upward bent moustache, beaded necklace, rope designed *kaṇṭhahāra*, three stranded long *hāra*. Over this is shown beaded and two stranded *upavīta*. The right arm has rope designed *tōḷsarige* with two stranded *tōḷbaḷe* like the left arm, two stranded *kaṅkaṇa, kaikaḍaga*, beaded *bhujasara* with hanging large ear lobes are characteristic of the local idiom. The lower garment is conspicuous by the absence of folded drapery. This appears to be artificially depicted. Though stylised and artificial in its iconographical features, particularly the mode of drapery, this life size figure sculpture in round represents the typical south Kanara sculptural art associated with the cult of deified heroism or *bhūta* cult. It may be considered as one of the good specimens in the collections of the Museum.

Figure of a Yōgi
157×26 cm
Steatite
Late Medieval
KN 103/130

This is a unique figure of a Śivayōgi or Yōgi Purusha seated in (irregular) *padmāsana* in front of a small Śivalinga. The hands are in the meditative pose (*dhyānamudra*), right palm being kept on the left palm. Five tired conical *śikhā*, crudely carved ears, with small ear lobes, large eyes, sharp nose, small mouth, beaded necklace followed by a *kaṇṭhahāra* with round medallion characterise the sculpture in high relief. Curiously enough to the right arm is tied a circular medallion which contains a flower design. Behind the head are shown the conical shaped flames, and on the forehead is found a *nāma* or third eye (?). These peculiar features along with *śivaliṅga* on the pedestal indicate a staunch *yōgi* or ascetic of the region. The conical *prabhāvaḷi* behind the figure is plain.

The figure sculpture, though carved in a conventional way without any emphasis on anatomical accuracy, is fascinating from the point of view of Śaiva iconography of local cult.

Hero Stone (Siḍitale)
Steatite
Medieval
KN 95/131

This is one of the interesting *Vīragals* representing *siḍitale* (event) without any inscription at the bottom. But the provision was made for engraving inscription at the bottom panel of the slab. It is the top panel with high relief sculpture that attracts our attention. Hero is represented in bigger scale than the soldier who is ready to chop off his head. He is seated in *padmāsana* with folded hands in devotion to his idealism. Large *śikhā* to which is tied the bent bamboo staff erected at the right side is noteworthy. Beaded necklace, short trousers with two stranded waist-rope-chain are characteristic of the figure of a hero of the area. To his left side is standing a soldier in a heroic posture, with a *paraśu* (axe) in his raised right hand. He is about to chop off the neck of the hero. *Śikhā* on the head, small undergarment or short trousers, a small *vastra* on the right shoulder are noteworthy.

This is the only example of *Siḍitale* stone without any epigraphical record on it exhibited in this museum.

Unfinished figure sculpture
74×38 cm
Sand stone
Medieval
KN 93/132

This is one of the (later) figure sculptures of a deified hero (?) which is incomplete or unfinished. The figure is standing in *samabhanga* (?) (the lower limbs are broken) with folded hands. Thick hair of the head spreads around the shoulder. The oval shaped face, ear, neck, hand, waist ornaments, drapery are all just outlined and not finished and hence its crudity and apparently archaic feature may tempt us to push back its antiquity. This appears to be a local hero deified and it may be associated with local cult of hero worship or ancestor worship.

Male torso
Steatite
39×23 cm
Pre-modern
MGM 141/133

This is a headless and feetless torso of a deified hero standing in *samabhanga*. Right hand is kept on the waist whereas the left hand is broken. Waist belt with fine bells and *kuchchu*, right armlet, necklace with tiger-nail-pendant and *kōpīna* are all depicted in a local folk style and hence noteworthy.

Male figure
43×23 cm
Steatite
Pre-modern
MGM 142/134

This is a male figure standing in a *samabhanga*, holding a staff in his right hand; left hand is hanging down touching the waist. Cleanly shaven head, round face, smiling expression, large ear lobes, small medallion tied to the neck, lower garment depicted in a typically local style are specially noteworthy. This is a unique figure-sculpture in round.

Male torso
22×14 cm
Steatite
Pre modern
MGM 143/135

This is another round sculpture standing in *samabhanga*. Right hand is freely stretched down while the left hand is holding the tip of the drapery in a natural style. It is a plain figure with only one long garland around the neck. This is an interesting figure sculpture of a deified hero in so far as the mode of drapery of the under garment is concerned.

Male torso
33×25 cm
sand stone
Pre modern
MGM 147/136

This is yet another unique figure sculpture in round without head, right hand and lower limbs (which are broken), standing in *samabhanga* with a Nāga in his left hand, *channaveera*, *bhuja bandha*, *kaṇṭhahāra*, *kaṭisūtra*, waist band with small bell decoration. This torso represents a cult image of the locality.

Deified Hero (mutilated)
30×21 cm
Steatite
Pre modern
KN 97/137

This is a figure sculpture without head. He is standing with both hands in *lōla hasta* or hanging down, without touching the thigh. Except *kōpīna* tied to the waist band, the figure is conspicuous bv the absence of the ornaments. The sculpture is crudely carved on a slab by an ordinary artisan of the area.

Buffalo (cult deity ?)
156×56 cm
Wood,
MGM 158/138

Though partly worn out, this is one of the interesting cult deities in wood which is peculiar to this area. A buffalo with short horns, small ears represents local variety in so far as ornaments and other details are concerned.

Associated with the cult of Mahiṣāsuramardini (*Śakti* worship), the animal figure in full or part (only *muṇḍa*) represents the popular cult of śakti worship in this area or *bhūta* worship.

Deified Hero
65×21 cm
Wood
Modern
MGM 155/139

This is a typical wooden sculpture of a hero carved in the characteristic local style in so far as the anatomical details and ornamentation are concerned. This appears to be one of the votive images which is partly mutilated.

Male figure
63×48 cm
Wooden (slightly defaced)
Modern
MGM 131/140

Seated in *padmāsana*, this male figure is one of the many wooden sculptures of the region. Of the two hands the right one is broken, whereas the left hand is stretched and kept on the left knee. The *kirīṭamukuṭa*, four petalled ear ornaments, (at the back of the ear are shown decorative units reminding the local *yakshagāna* costumes) *kanṭhahāras*, beaded and bejewelled, *Bhujabandha*, bracelets, anklets, *pādasara*, *kaṭisūtra*, lower garment with side knots, the border of the drapery spreading downward in an artistic way are characteristic of the local craftsmanship.

At the back of the figure is depicted circular *prabhāvaḷi* the border of which is decorated with geometrical and beaded designs. The pedestal of the image is projected and recessed and plain.

The wooden sculpture, though has a compositional effect, is not of high quality but represents the local folk art in wood.

Deified Hero (unfinished)
105×38 cm
Wooden
Modern
MGM 122/141

This is one of the interesting specimens of a seated image in large scale, which represents the first stage of rough carving of the figure. The provision for fixing the hands and legs to be carved separately is also made. As the figure is incomplete, the identification is not possible. But on the basis of size, outline of headgear, necklaces, *yajñōpavīta* it may be taken to represent a deified hero of the local *bhūta* cult.

Deified Hero
109×48 cm
Wooden
Modern
MGM 124/142

This is a typical wooden figure sculpture in round with a stamp of local folk tradition in the making. Two handed deified hero is standing in *samabhanga* with both the hands stretched forward in the posture of holding some attribute (sword ?). The roundish headgear with the twisted serpentine rope design at the bottom, wide open eyes, large ears with conical *kuṇḍalas*, long trimmed moustache, open mouth with projected teeth, tight neck band, necklace, long bejewelled garland with *Nāga* pendant, *tōḷbaḷe*, *kaibaḷe*, *kālkaḍaga*, waist chain, short dagger case to its right side and short *lungi* or trousers are all in a typical local style. The lower limbs are not proportionate to the size of the figure. The details at the back of the figure are shown.

This was painted with red, black, yellow and other direct colours. Though not of high quality this is a good specimen of folk art.

Deified Hero
159×44 cm
Wood
Modern
MGM 120/143

This is one of the typically local wooden sculptures of a deified hero or ancestor. Standing in *samabhanga* posture with raised or stretched hands, the hero is adorned with the costumes and ornaments characteristic of the locality. The head dress, *karṇābharaṇa* or *puṣpakuṇḍala* (ear ornament), *ēkāvaḷi*, waist band, thigh band, anklets, bracelets are noteworthy. Both the waist band and thigh band are adorned with small jingling bells arranged in a row at close intervals. The large eyes, trimmed moustache, well built physique though not so proportionate are also delineated in the local idiom.

The figure sculpture may represent one of the forms of deification of hero after death commemorating his valour and heroism.

Deified Hero
174×38 cm
Wooden
Modern
MGM 121/144

This is yet another figure of deified hero similar to the above described image except some minor details. The hero is standing in *samabhanga*. Round face, large open eyes, short nose, finelly trimmed moustache, smiling lips, well built physique characterise this hero. Of the ornaments and contumes, the headgear is typical of the locality (The details of carvings are worn out). Large *puṣpa-kuṇḍala*, necklace, long beaded garland with circular pendant, another long garland hanging down from the shoulders, broad waist band and thigh band adored with small jingling bells, *pādasara* are indicative of local folk art in wood. The two hands and the pedestal of the figure are missing. At the back, is hanging down a thick *Jaṭā*.

Deified Hero or Kāla Bhairava
130×28 cm
Wood
Modern
MGM 116/145

This is a high relief sculpture carved in a characteristic local style. The face is not only delineated in detail but amplified and appears to be disproportionate to the form. The amplified face is oval in shape with bulged eyes, long but crudely carved nose, large moustache and prominent tongue and side fangs spreading from the wide open mouth are typical of the ghost or Sivagaṇa. The large *śikhā* vertically shown with head band which is adorned with leaf design and foliages, the neck tight necklace and *rudrākṣamāla*, *yajñōpavīta*, *nyāvaḷa*, waist chain are regular to the local costumes. The ears (long ears separately made and inserted to the sockets), both the hands and lower legs are missing.

The wooden sculpture represents a typical example for folk art with an emphasis on terrific aspect or expression of the deified hero cult.

VI INSCRIPTIONS

Vaḍḍarase stone Inscription
Lime stone
6-7 C. A.D.
MGM 134/a/146

This is the earliest lithic record displayed in this museum belonging to about seventh century A.D. Issued in the reign period of Aluvarasa I, this epigraph is engraved on three faces of the pillar

(Face A-11, B-13 and C-3). Written in Kannada language and incised in Kannada script, Vaḍḍarase record is donative in character (This is worn out in some parts).

ARSIE., 1931–32, No. 296
K. V. Ramesh, *EI*, XXXVII, pp. 313-16.
K. V. Ramesh } *Tuḷunādina Śāsanagaḷu*, Mysore, 1978, pp. 9-10.
M. J. Sharma }

Pillar Inscription
75×24 cm
Lime pot stone
7-8 C. A.D.
MGM 134/B/147

This is one of the early inscribed pillars (broken) which is octogonal in shape and well polished in character. There are only six or seven lines of writing, incised from top to bottom. But still it constitutes an important lithic record from the point of view of history and culture of the Āḷupa period.

Inscribed Slab
98×59 cm
granite with quartz content
Late Medieval
MGM 135/148

This is slightly worn out rectangular slab with writing in more than twenty lines in the characters of medieval period. The top panel is interesting in so far as the depiction of some auspicious symbols is concerned. A *linga* with Nandi to its right side and dagger, *Dīpasthambhas* along with usual symbols of the sun and the moon (all crudely carved) constitute the top panel within the arch-shaped frame work.

Inscribed Slab
110×52 cm
Granite
Medieval period
KN 115/149

This is a rectangular slab which is partly broken at the left (lower)-part; it contains a medieval inscription in twenty nine lines. The arch shaped top panel includes the symbols of dagger, *dīpasthambha*, Śivaliṅga and Nandi along with the usual symbols of the sun and the moon, on either side of the *linga*. Though carved in a conventional way, the shape of the *dīpasthambha* and the wavy dagger are noteworthy.

Inscribed Slab
1.11 mtr×86 cms.
granite
Late medieval
MGM 133/150

This is a rectangular slab with the writing in twentyone lines in the characters of medieval period. The triangular shaped top panel includes symbols of the sun and moon on either side of the relief sculpture of Sivalinga. These are carved in a crude way.

Virgal
81×60 cm
granite
Late medieval (Bommarbeṭṭu)
KN 94/151

This is one off the interesting hero stone slabs with a panel of Gajalakṣmī on the top. The lower part of the slab is broken and hence the bottom panel is (probably) missing. In the remaining two panels, the bottom one represents the hero along with his paraphernalia. The hero is standing in the centre holding a *kumbha* (?) in his right hand, left hand being kept on the *kaṭi* (waist). Small turban, large ear lobes, necklace, short trousers, mode of wearing is in the local *haḷepaika* style, are depicted in a crude and folk style.

To the right side of the hero is depicted an attendant holding in an artificial way *chatri* with a long staff over the head of the hero. Like the hero he is also wearing an oval shaped turban, large ear lobes and trousers. In between this attendant and the hero is depicted a dwarfish servant or soldier holding a bent dagger in his right hand and oval shaped shield in his left. To the left side of the hero is depicted another figure of a soldier also holding a bent dagger in his right hand and an oval shaped shield in his left. The panel represents the local heroism in a folk style.

The top panel includes highly stylised figure of a seated Lakṣmī holding in her hands lotus; two elephants on either side are standing on their hind legs in the act of *kumbhābhiṣēkha*, with *kumbhas* held in the trunks.

The *vīragal* relief sculptures typify the rural artists' workmanship both in the carving of *Gajalakṣmi*, the Brahmanical goddess and of the local hero and his attendants. The facial expression and the anatomical details seem to be unimpressive.

VII MISCELLANEOUS

Vāmanamudra stone
73×25 cm
Granite
Pre modern
MGM 151/152

This is one of the typical Vamana mudra stones of Vaiṣṇava affiliation. The symbol of the moon on the right and the symbol of the Sun on the left top side are regular to such boundary stones as Vāmanamudre and Lingamudre *kals*. Vāmana as *vaṭu*, a dwarf is standing holding an umbrella in his right hand and *kamaṇḍala* in his left hand. To his right side is depicted a *dīpastambha*. Below this figure is carved the figure of Varāha facing left representing Vaiṣṇava *avatāra* in the animal (boar) form. Though carved in a crude way, this relief sculpture of Vaishnava boundary stone is really interesting.

Vāmanamudrekal
52×26 cm
Granite
Pre modern
MGM 136/153

This is another stone slab on which is carved the figure of.

Vamana standing with *chatri* in his left hand, right hand being stretched in an act of receiving *dāna*. Small *sikhā* on the top and *kōpina* characterise this *vaṭu*.

Balipiṭha
34×25 cm
Granite
Medieval
MGM 135/154

This is a square pedestal on which is carved an inverted lotus. On the top is depicted a circular base to keep *bali* which is a common ritual in this area.

Wooden gāṇa
65×89 cm
Wood
Modern
MGM 137/155

This is one of the big wooden *gāṇas* (oil mills) with circular base and stem or rod which is partly worn out. This represents a typical oil press of the Coondapur area.

Fragment of a figure sculpture
32×14 cm
Steatite
Pre-modern
MGM 129/156

This fragment of a sculpture probably represents the part of the *prabhāvaḷi* of a big sculpture. This part contains a relief sculpture of a *prēta* or *bētāḷa* (goblin) in the skeletal form. Protruded eyes, snubbed nose, large ear lobes, thick lips, mouth into which is inserted the left palm, right arm being broken, characterise the figure. At the back, the geometrical design as part of the *prabhāvaḷi* continues. On the basis of the figure of the *prēta* it may be presumed that this fragment was associated with certain Śaiva or Sakta figure sculpture.

Nandi (headless)
84 × 38 cm
Stone, granite
Medieval
KN 111/157

This is the only specimen (so far collected) of Nandi sculpture in round, carved in the local idiom of the medieval period. The head is broken. It is moderately decorated. Bejewelled *udara-bandha*, behind the small hump of the bull, foliage design on the back, large jingling bells inserted into rope and adorned on the body (this is a peculiar feature in this sculpture) characterise the figure of Nandi.

A LIST OF ART-OBJECTS IN THE MUSEUM (UPTO MARCH '83)

Sl.No.	Reg. No.	No.	Particulars	Material	Sect/Affiliation	Period/Style
1.	MGM 146	1	Torso of a Male figure*	Stone	(I) Vaiṣṇava	EMP
2.	MGM 149	2	Torso of a Male figure	,,	,,	,,
3.	KN 106	3	Janārdhana*	,,	,,	LMP
4.	KN 89	4	Janārdhana	,,	,,	LMP
5.	KN 102	5	Vāsudēva*	,,	,,	,,
6.	KN 101	6	Kaḍagōlu Krisṇa	,,	,,	,,
7.	KN 87	7	Male god*	,,	,,	,,
8.	KN 87a	8	Vaiṣṇava figure	,,	,,	PMP
9.	KN 90	9	Yōga Narasiṁha*	,,	,,	PMP
10.	KN 73-A	10	Viṭhala*	Bronze	,,	PMP
11.	KN 72-A	11	Viṭhala	,,	,,	PMP
12.	KN 73-B	12	Viṭhala/(Śiva ?)	,,	,,	PMP
13.	KN 74-A	13	Janārdhana	,,	,,	PMP
14.	KN 78	14	Vaisṇava pedestal	,,	,,	PMP
15.	KN 79	15	Ananthaśāyi Viṣṇu	,,	,,	,,
16.	KN 77-A	16	Para Vāsudēva*	,,	,,	,,
17.	KN 74-B	17	Vēṇugōpāla*	,,	,,	,,
18.	KN 74-C	18	Vēṇugōpāla	,,	,,	,,
19.	KN 55-A	19	Bhūvarāha	,,	,,	,,
20.	KN 55-C	20	Viṣṇu	,,	,,	M
21.	KN 72-B	21	Viṭhala	Brass	,,	,,

22.	KN 57-C	22	Śrīnivāsa	Bronze	,,	,,
23.	KN 72-C	23	Śrīnivāsa	,,	,,	,,
24.	KN 57-A	24	Śrīnivāsa	,,	,,	,,
25.	KN 57-B	25	Śrīnivāsa	,,	,,	,,
26.	KN 70-C	26	Lakṣmīnārāyaṇa	,,	,,	,,
27.	KN 63-A	27	Vēṇugōpāla	,,	,,	,,
28.	KN 77-B	28	Śrīnivāsa with Śrīdēvi and Bhūdēvi	Bronze	,,	–M–
29.	KN 58-C KN 71-B	29	Śrīnivāsa	,,	,,	,,
30.	KN 56-E	30	Narasiṁha	Brass	,,	,,
31.	KN 64	31	Navanīta Krisṇa*	Bronze	,,	PMP
32.	KN 61-A	32	,,	,,	,,	PMP
33.	KN 61-B	33	,, Krisṇa*	,,	,,	,,
34.	KN 61-C	34	,, Krisṇa*	,,	,,	,,
35.	KN 63-B	35	,, ,,	,,	,,	–M–
36.	KN 62-A	36	,,	Brass	,,	,,
37.	KN 62-B	37	,,	,,	,,	,,
38.	KN 62-C	38	,,	,,	,,	,,
39.	KN 62-D	39	,,	,,	,,	,,
40.	KN 62-E	40	,,	,,	,,	,,
41.	KN 53-B	41	,,	,,	,,	,,
42.	KN 53-C	42	,,	,,	,,	,,
43.	KN 62-F	43	Navanīta Bālakṛisṇa*	Bronze	,,	,,
44.	KN 53-A	44	,,	,,	,,	,,

Sl.No.	Reg. No.	No.	Particulars	Material	Sect/Affiliation	Period/Style
45.	KN 66-B	45	Navanīta Bālakrisṇa*	Bronze	(I) Vaiṣṇava	-M-
46.	KN 66-C	46	,,	,,	,,	,,
47.	KN 66-A	47	,,	,,	,,	,,
48.	KN 56-B	48	,,	,,	,,	,,
49.	KN 56-C	49	,,	,,	,,	,,
50.	KN 76-B	50	Kōdaṇḍa Rāma*	,,	,,	ME
51.	KN 69-A	51	,,	,,	,,	LM
52.	KN 75-A	52	,,	,,	,,	PMP
53.	KN 75-B	53	,,	,,	,,	,,
54.	KN 69-C	54	,,	,,	,,	,,
55.	KN 69-B	55	,,	,,	,,	,,
56.	KN 75-C	56	,,	,,	,,	,
57.	KN 59-B	57	,,	,,	,,	,,
58.	KN 76-A	58	,,	Brass	,,	M
59.	KN 76-C	59	,,	Bronze	,,	PMP
60.	KN 71-C	60	,,	,,	,,	M
61.	KN 77-C	61	,,	,,	,,	,,
62.	MGM 138	1	Śrīdēvi*	Bronze	Vaiṣṇava	LMP
63.	KN 54	2	,,	,,	,,	PMP
64.	KN 68	3	,,	,,	,,	M
65.	KN 58-A	4	,,	,,	,,	,,
66.	KN 58-B	5	,,	,,	,,	,,

67.	KN 56-A	6	,,	,,	,,	,,
68.	KN 68-A	7	,,	,,	,,	,,
69.	KN 55-B	8	,,	,,	,,	,,
70.	KN 60	9	Bhūdēvi*	,,	,,	PMP
71.	KN 73-C	10	,,	,,	,,	M
72.	KN 67-C KN 68-B	11	,,	,,	,,	,,
73.	KN 56-D	1	Garuḍa	,,	,,	,,
74.	KN 52	2	Garuḍa (Painting)*	Wood (painting)	,,	M
75.	MG 150	1a	Āñjanēya	Stone	,,	PMP
76.	MG 150a	1	,,	,,	,,	,,
77.	KN 98	2	,,	,,	,,	PMP
78.	KN 65-A	3	,,	Bronze	,,	M
79.	KN 65-B	4	,,	,,	,,	M
80.	KN 65-C	5	,,	,,	,,	,,
81.	KN 65-D	6	,,	,,	,,	,,
82.	KN 51	7	,,	,,	,,	M
83.	KN 50	1	Dvārapālaka	Brass	,,	,,
84.	KN 50-A	2	Dvārapālaka*	Wood (Painting)	,,	,,
85.	MGM 117	3	Dvārapālaka	Wood	,,	,,
86.	MGM 118	4	,,	,,	,,	,,

Sl.No.	Reg. No.	No.	Particulars	Material	Sect/Affiliation	Period/Style
87.	KN 86	1	Śiva-Kāla Bhairāva*	Stone	II Śaiva	EMP
88.	MGM 128	2	,,	,,	,,	LMP
89.	KN 109	3	Vīra-Bhadra	,,	,,	PMP
90.	MGM 123	4	Vīra-Bhadra*	Wood	,,	M
91.	KN 80	5	Umā Mahēśvara*	Bronze	,,	LMP
92.	KN 70-A	6	Umā Mahēśvara	,,	,,	PMP
93.	KN 70-B	7	Harihara*	,,	,,	,,
94.	MGM 131-A	8	Śiva Mahēśa Mūrti	Wood	,,	,,
95.	KN 107	1	Mahiṣāsura Mardini*	Stone	III Śākta	EP
96.	KN 108	2	,,	,,	,,	EMP
97.	KN 112	3	Śakti	,,	,,	MP
98.	MGM 139	4	Kāḷi	,,	,,	M
99.	MGM 132	5	,,	,,	,,	,,
100.	KN 88	1	Gaṇapati*	,,	Gāṇapatya	EMP
101.	KN 105	2	,,	,,	,,	LMP
102.	MGM 119	3	Nārada-Tumbura	Wood	Mis.	M
103.	MGM 113	1	Jaina Tīrthaṅkara*	Stone	(IV) Jaina	LMP
104.	KN 99	2	Pārṣvanātha*	,,	,,	,,
105.	MGM 144	3	Tīrthaṅkara	,,	,,	M
106.	MGM 145	4	,,	,,	,,	LMP

107.	KN 96	5	,, (Inscribed)	,,	,,	,,
108.	KN 100	6	,,	,,	,,	,,
109.	MGM 134	7	,,	,,	,,	,,
110.	KN 112	8	Padmāvati (yakṣi)	,,	,,	,,
111.	KN 100	9	Nāga Brahma*	,,	,,	,,
112.	KN 104	10	,,	,,	,,	,,
113.	MGM 130	1	Mother and Child* (Imp)	,,	V Local cult	EP
114.	KN 83	2	,,	,,	,,	LMP
115.	MGM 125	3	,,	Wood	,,	M
116.	MGM 127	4	,,	,,	,,	,,
117.	KN 84	5	Mahāsati (Deified-Heroine)	Stone	,,	LMP
118.	KN 81	6	Mahāsati torso	,,	,,	,,
119.	KN 82	7	Female torso*	,,	,,	,,
120.	MGM 140	8	Female Figure	,,	,,	PMP
121.	MGM 152-AB	9-10	Female Head	,,	,,	,,
122.	MGM 153	11	A Male head	,,	,,	,,
123.	KN 114	12	Mahāsati*	,,	,,	,,
124.	KN 85	13	Mahāsati	,,	,,	,,
125.	MGM 126	14	Deified heroine*	Wood	,,	,,
126.	MGM 156	15	Female figure	,,	,,	,,
127.	MGM 157	16	,,	,,	,,	M
128.	KN 91	17	Figure of a Hero	Stone	,,	LMP
129.	KN 92	18	Deified Hero*	,,	,,	,,
130.	KN 103	19	Yōgi*	,,	,,	,,

Sl.No.	Reg. No.	No.	Particulars	Material	Sect/Affiliation	Period/Style
131.	KN 95	20	Siḍitale (Vīragal)*	Stone	Local Cult	ME
132.	KN 93	21	Unfinished (Hero's) figure	,,	,,	,,
133.	MGM 141	22	Male Torso	,,	,,	PMP
134.	MGM 142	23	Male figure	,,	,,	,,
135.	MGM 143	24	Male Torso	,,	,,	,,
136.	MGM 147	25	,,	,,	,,	,,
137.	KN 97	26	Deified Hero	,,	,,	PMP
138.	MGM 158	27	Buffalo	Wood	Bhūta	M
139.	MGM 155	28	Deified Hero	,,	,,	,,
140.	MGM 131	29	,,	,,	,,	,,
141.	MGM 122	30	,,	,,	,,	,,
142.	MGM 124	31	Deified Hero*	,,	,,	,,
143.	MGM 120	32	,,	,,	,,	,,
144.	MGM 121	33	,,	,,	,,	,,
145.	MGM 116	34	,,	,,	,,	,,
146.	MGM 134a	1	Vaḍḍarase Ins.*	Stone	(VI) Epigraphy	A
147.	MGM 134-B	2	Pillar Inscription*	,,	,,	A
148.	MGM 135	3	Inscribed slab	,,	,,	LMP
149.	KN 115	4	Inscribed slab	,,	,,	MP
150.	MGM 133	5	Inscribed slab	,,	,,	,,
151.	KN 94	6	Vīragal*	,,	,,	LMP

152.	MGM 151	1	Vāmanamudrekal	Stone	(VII) Mis.	PMP
153.	MGM 136	2	,,	,,	,,	,,
154.	MGM 135	3	Bali pīṭha	,,	,,	ME
155.	MGM 137	4	Wooden Gāṇa	Wood	,,	M
156.	MGM 129	5	Fragment of a figure	Stone	,,	PMP
157.	KN 111	6	Mutilated Nandi	,,	Mis (Saiva)	ME

• (The fragments of sculptures like broken hands, legs and some architectural pieces have not been included in this list as they are not of great significance); Plates are indicated by asterisk* (marks).

(M=Modern; ME=Medieval; *L*M*P=Late Medieval period; PMP=Pre-Modern period; A=Ancient; EP=Early period.)

SELECTED GLOSSARY

abhaya mudra	—a gesture granting freedom from fear, with hand raised, palm forward, fingers pointing upward.
akṣamālā	—a rosary
ālinganamūrti	—an iconographical form in which god is shown, accompanied by his consort, whom he generally embraces.
añjalimudrā	—a gesture of worship consisting of palms joined to each other near the chest.
ardhaparyaṅkāsana	—a seated posture in which one leg is drawn upon the seat, the other with knee bent, resting on the ground.
āyudha	—a weapon, an attribute.
chakra	—a wheel, discus.
chaurī	—a fly-whisk made gyak tail, often an insignia of royalty, and generally carried by attendant figures.
channavīra	—an ornament consisting of two strands which cross on the torso and pass one over each shoulder.
chatra	—a parasol.
ḍamaru	—a small double-headed drum shaped like an hourglass.
dhammilla	—a style of coiffure in which the hair is swept into a large dignon on the top of the head.

dhōti	—lower garment.
dhyāna mudra	—a gesture of meditation in which the hands are relaxed on the lap one above the other, with the palms turned upward.
dvārapāla	—a door guardian.
ēkāvaḷi	—a necklace consisting of a single stranded spearls or beads often with an oblong spacer in the center.
gadā	—a mace; a weapon commonly carried by Viṣṇu.
graivēyaka	—a metal band or necklace worn close to the neck.
jaṭājūṭa	—a coiffure consisting of long locks of hair piled above the head.
jaṭāmukuṭa	—an elaborate *jaṭājūṭa* sometimes adorned with jewels.
karaṇḍa mukuṭa	—a conical crown with bulging, horizontal sections, the whole resembling a basket in shape.
kāṭyāvalambita	—a gesture of the hand in which it is shown resting on the wrist.
kāyōtsarga	—a standing posture in which the body is held erect, the two hands hanging at the sides; common to images of Jaina Tīrthankaras.
khaḍga	—a sword; more specifically a sword with broad blade.
kirīṭamukuṭa	—a type of tall, cylindrical crown worn by Viṣṇu and other gods.

lāñchana	—a distinctive sign.
makara	—an ornamental motif apparently developed from an alligator or a crocodile.
makarakuṇḍala	—an ear ring in the shape of a *makara*.
mōdaka	—a sweet, shaped like a ball, much liked by Ganēśa.
padma	—a lotus
Padmāsana	—a seated posture with both legs crossed, feet resting on the thighs.
Parikarma	—the ornamental frame of an image.
Paryaṅkāsana	—a seated pose in which the two legs are suspended, the feet touching the ground.
Pāśa	—a noose, lasso
saṁghati	—a monastic robe, generally worn by Buddha.
Śaṅkha	—a conch; generally carried by Viṣṇu as one of his attributes.
Śārdūla	—a mythical animal with leonine features.
śikhā	—a lock of hair on the cranium.
Śiraśchakra	—a circular ornament, worn at the back of the head.
tāṭaṅkachakra	—a large ear ring, circular in shape.
tribhaṅga	—a posture in which the body is fluxed thrice.
triśūla	—a trident

udarbandha	—an oranmental belt worn around the stomach.
upavīta	—a sacred thread worn across the left shoulder and under the right arm.
uraḥ-sūtra	—an ornament, consisting of a pendent suspended on a string or chain generally falling between the breasts.
urujālaka	—an ornament, generally suspended in loops over the thighs.
uṣṇīṣa	—literally, turban, generally applied to the cranial protruberance on the head of the Buddha
uttarīya	—a shawl-like garment worn over or across the upper part of the body.
vāhana	—a vehicle; generally applied to the mounts of various divinities.
Vaijayanti or Vanamāla	—a large garland, reaching almost the knees.
Varada mudra	—a gesture bestowing gifts—hand lowered, palm forward, fingers pointing downwards.
yōgapaṭṭa	—a piece of cloth tied around the legs in order to support the lifted knees.

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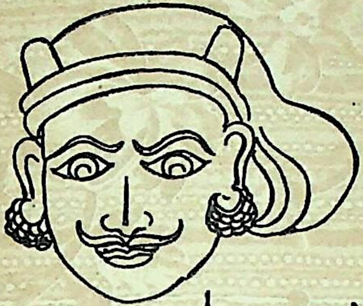
Plate 2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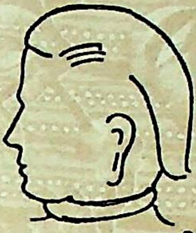
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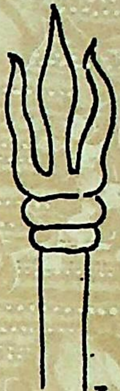
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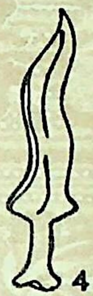
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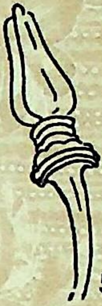
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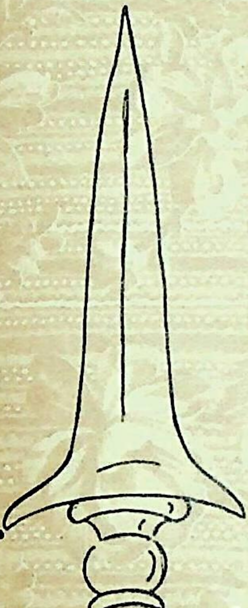
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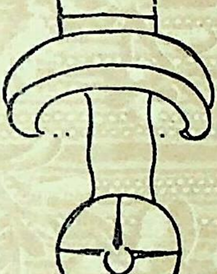
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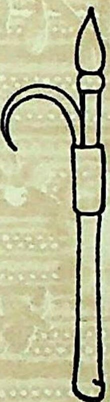
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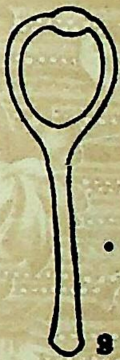
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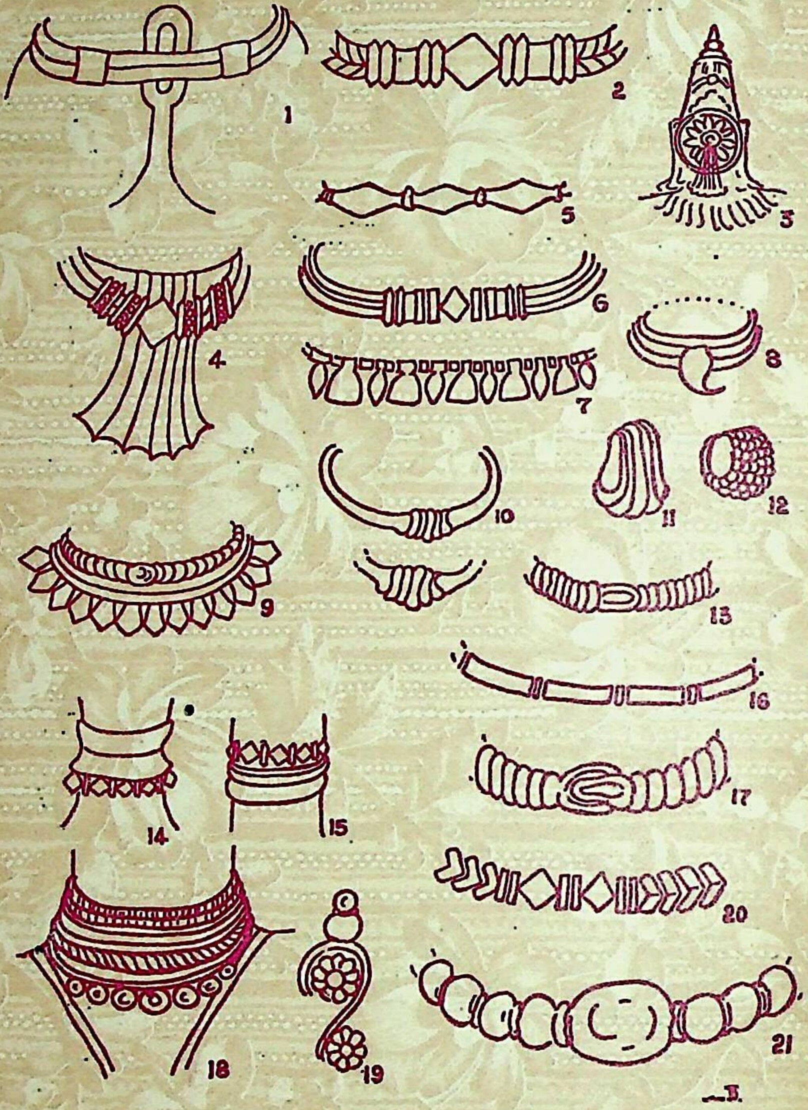
Plate 3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